

SEVENTY CENTS / JUNE 1957

SCHOOL ARTS

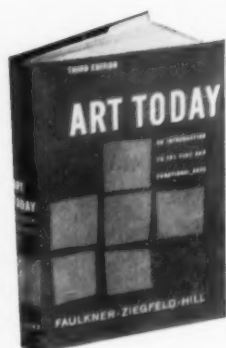
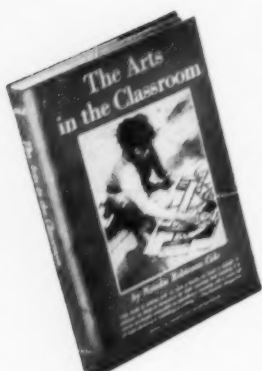
Art for All Ages, All Peoples, All Places

AUTHENTICATED NEWS PHOTO

TIMMY ON THE MAT, BY HARRY GLADDEN, AGE 10, IN LONDON'S NATIONAL EXHIBITION OF CHILDREN'S ART



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SCHOOL ARTS

the art education magazine

VOLUME 56, NUMBER 10

JUNE 1957

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using this issue

This month's theme is Art for All Ages, All Peoples, All Places. The articles cover a wide range of age levels and mediums, emphasizing the universality of art. Janet Doub Erickson, a former partner in Boston's Block House and an outstanding textile teacher, tells us how she produces her award-winning textiles from linoleum blocks on page 4. Here are excellent tips applicable at various ages. Temima Gezari, on page 12, gives us a pictorial record of a painting by Bobby, age five, presenting an insight into the life and thoughts of a small child. George Horn discusses how world understanding is promoted through art in Baltimore, page 15.

We learn something of a Japanese holiday and its relation to school art activities on page 19. Maria Gerstman, page 21, tells us how various levels affect art expression and uses examples from Austrian schools. The place of art in camping and outdoor education is discussed by Goldie Steinfeld, page 23, and Helen Patton, page 26. Read how the drawing of a goat got Jim's goat on page 30. Here's How articles include driftwood sculpture, page 29; designing with raffia, page 31; mosaics with ten-year-olds, page 33; selling art to the community, page 35. A pictorial record of the National Art Education conference is presented on pages 3, 36, and 37. The popular regular features are in their usual places, toward the back. Many of our readers tell us that they read School Arts backwards, starting with these features.

NEWS DIGEST

The Museum of Primitive Art Opens The ancient carving at right was among the exhibits in New York's new Museum of Primitive Art, which opened its doors on February 21. This stone sculpture is from Vera Cruz, Mexico, and dates from 300 to 900 A.D. The new museum, located at 15 West Fifty-fourth Street, received five hundred primitive objects assembled by its president, Nelson A. Rockefeller, over a period of twenty-seven years. René d'Hamoncourt, the vice-president, is director of the Museum of Modern Art. Dr. Robert Goldwater, former editor of the Magazine of Art and on leave from Queens College, is the acting director.

Gordon Reynolds Has Passed Away Gordon Reynolds, director of the Massachusetts School of Art for many years, passed away after a lingering illness on April 29. He has been a stimulating leader in art education in general, and in the Eastern Arts Association in particular. We shall miss him.

Past and Present in Art Exhibition In connection with the centennial convention of the NEA, the National Art Education Association is developing an exhibition showing 100 years of progress in art education. The committee, with Dr. Italo L. de Francesco as chairman, will show a cross section of the past and present with examples gathered from every state in the union. The exhibition will open at the Philadelphia Commercial Museum with the NEA convention on July 30, and will be open to the public until the end of September.

Names That Are Making the News Sara Joyner, state art supervisor in Virginia, becomes a professor at the University of Georgia in September. Felix Payant, former editor of Design magazine and more recently a college professor, is the new director of arts and crafts for the state of New Mexico with headquarters in Santa Fe. Robert A. Lauer, formerly assistant professor at Skidmore, is now assistant director of the new Museum of Contemporary Crafts in New York City. Marjorie Lush, art director of the Rochester schools, is one of the five judges for this year's National High School Photographic Awards. Glen Lukens, for some time head of the department of ceramics at the University of Southern California and a contributor to School Arts, has been made an honorary citizen of the Republic of Haiti in recognition of his work in establishing home industries.

Special Teacher Report Available A report summarizing the Role of the Special Teacher, as published in the March 1957 issue of School Life, is available from the Office of Education in Washington. This is based on the January conference of art, music, and physical education specialists with



ANTHROPOMETRIC HEAD

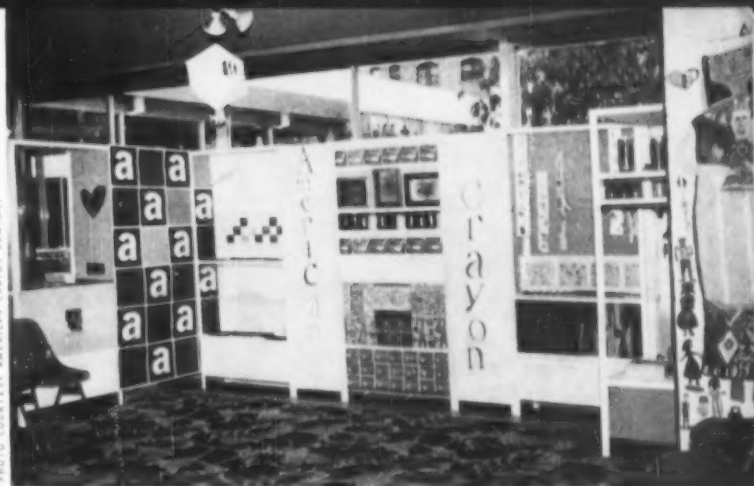
classroom teachers and administrators. Dr. Ralph G. Beelke, specialist in art education, was co-chairman of the meeting. The report has a number of implications for art education on the elementary level worthy of study. There is no charge.

Syracuse Art Education Symposium A Symposium Conference on Creative Arts Education will be held at Syracuse University July 30-August 1, with guest participants who are well-known in art education and other areas. Information may be secured by writing Dr. Michael Andrews, Dual Professor of Art and Education, Syracuse University, Syracuse 10.

International Society Exhibition The International Society for Education through Art is planning an exhibition, "The Art of Adolescence," in connection with the forthcoming meeting of the society at The Hague. Tentative dates for the exhibit at the Municipal Museum of The Hague are August 20 to September 30. Art educators are invited to submit examples of the art work of adolescents for consideration as reported in the February issue of *Art Education*. Further information may be secured by writing the chairman of the American exhibition, William J. Mahoney, at Teachers College, Columbia University, New York 27, New York. Work must be in New York by June 1, and should not be sent without full information.

Committee on Art Education Meeting Renamed the National Committee on Art Education in recognition of its increasing national role in art education, the annual conference of this organization was held at the University of Michigan on April 3-6. An enthusiastic assembly of members from various regions of the country participated in a program which developed the importance of imagination in this age of scientific progress. An outstanding international exhibition of children's work was a very popular feature.

National Art Education Conference The biennial conference of the National Art Education Association, in Los Angeles on April 16-19, proved to be one of the most exciting and stimulating conventions ever held by this organization. The California committee spared no efforts as hosts to a conference which, unexpectedly, attracted almost as many delegates as meetings held in New York City. On every side there was evidence of careful planning over a period of many months. Workshops and tours were very popular. An exhibition and visual statement of the art of the adolescent were very well conceived and carried out in an extraordinary manner. Special orchids are due Sister Magdalen Mary, her co-workers, and students of Immaculate Heart College who planned the commercial exhibitions. Unlike previous exhibitions, where each firm tended to go its own way without coordination with other exhibits, the displays were planned in a unified manner conceived by the committee. There was no shouting for attention, and there was an over-all esthetic unity. Work of children was integrated with the displays, many unusual and creative ways of displaying prod-



Commercial displays, exhibits made a big hit at Los Angeles.

ucts were incorporated. The result, suggested by the photographs shown, was truly in the spirit of art education. We hope other conferences will be able to emulate this fine example. Other photos will be found on pages 36 and 37.



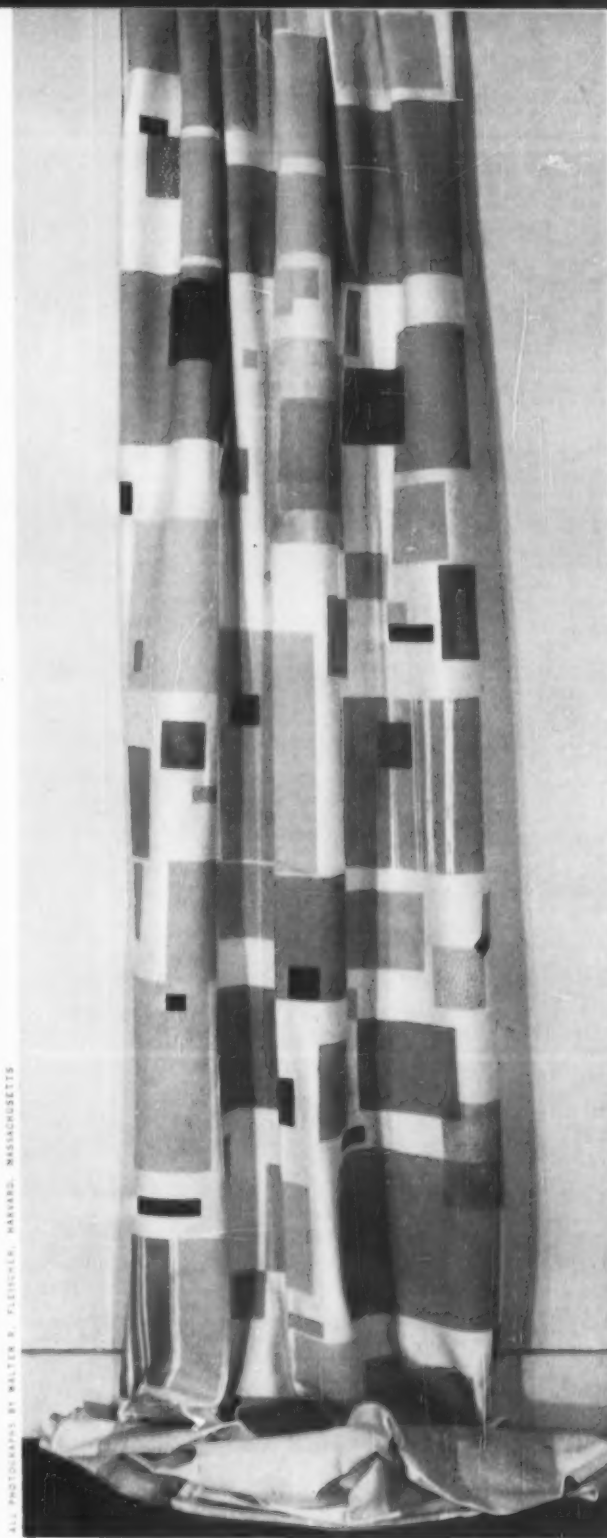
The author, one of America's leading authorities in the art of block printing on textiles, prints a bedspread with her bare feet. A path of newspapers prevents marking the cloth.

JANET DOUB ERICKSON

Here is a new approach to block printing with soft linoleum. It produces results which compare with screen printing, requires little equipment, and you can create your own spontaneous design as you print.

A design is a design, is a textile design, is an unborn idea trapped in pencil marks waiting on paper for the release that will give it life. The simple techniques of block printing on fabric provide one way to call forth the design and give it a chance to grow. It may be waiting to serve you as a happy accent on a festive scarf, as a staccato note on a conservative male facade, or as a harmonious background for daily events. Whatever its ultimate destiny, your design deserves a chance. Chalk the back of the paper on which it lies trapped, and transfer the basic lines to a square of soft, unmounted linoleum. Or by-pass the paper entirely. The linoleum and a simple gouge tool will work well together, and with just a bit of help from a sympathetic hand, holding, pushing, and wiggling the tool, will make a fine design for you.

This fine new design may need to be printed five or six times on a scrap of muslin to show what it really is, but handled properly will no doubt justify your faith. It may need to be printed very close together in a regular repeated pattern, or it may develop best if you reverse it every other time. Perhaps it will be better printed in two or three colors with one overlapping the other, or in a checkerboard repeat, or in some other way that you will improvise. The important thing is not to smother your design. Let it grow. Nourish it by feeding it strong healthy colors. Give it some companions if it seems to need a group of satellites. You will see as your textile design grows that it does not need a



ALL PHOTOGRAPHS BY WALTER R. FLEISCHER, HARVARD, MASSACHUSETTS

This nonrepeating textile design by author won first prize.

YOUR DESIGN AS A TEXTILE DESIGN



Tools and materials are simple and inexpensive. They include newspapers, a casein glue that dries hard rapidly and does not require weighting down, turpentine, boiled linseed oil, soft counter-top linoleum, a rule, good gelatine brayers, oil-based printer's ink in nonfugitive colors, tacks, pins, brush, spatulas, scissors, linoleum block cutting tools, thread, and the cloth.

"center of interest," or to be complete in itself. It need not have depth, or up-and-down, nor should it fit in a frame. Indeed, it is generally better if it has none of these things. It should rather stay on the surface of the fabric with a low-keyed, unmonotonous richness that could go on for miles and miles and miles without tiring your eyes.

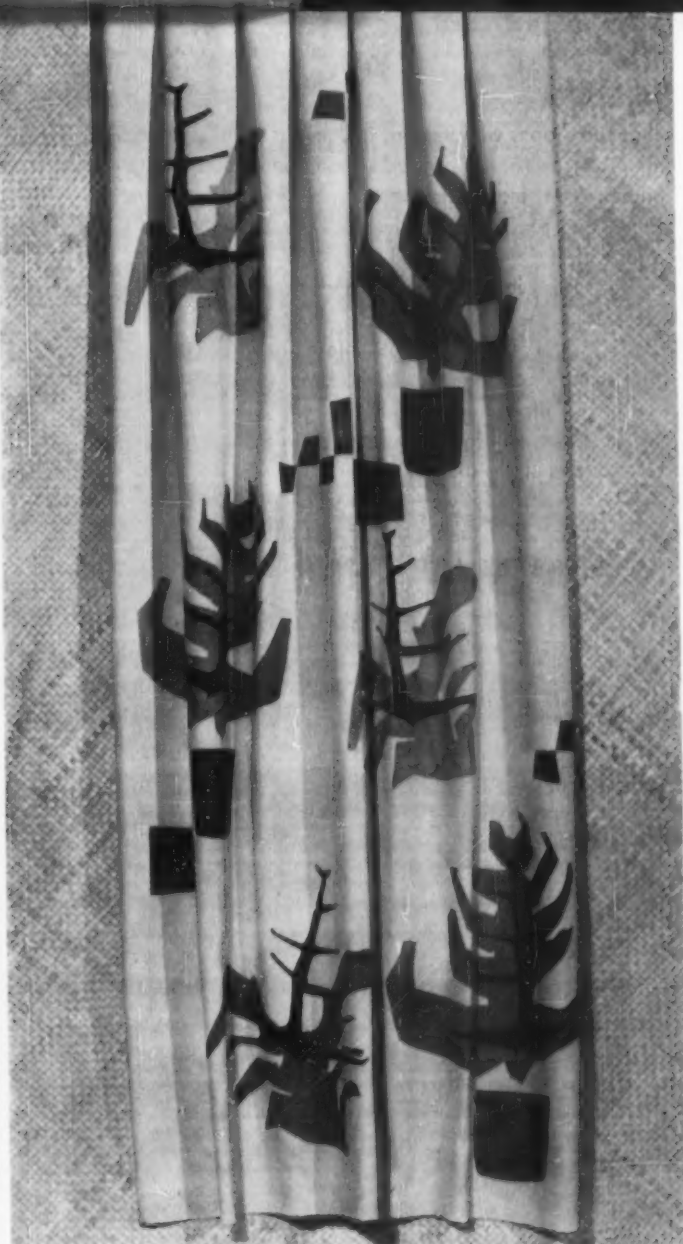
The linoleum block that you cut is only one of the elements that you can use in designing and printing your textiles. It will probably be your most important design tool, and very likely will happily dominate your result. But a wet sponge dipped in ink, and then pressed gently on the fabric, might become a pleasant diversion in your pattern. "Found textures" such as this present delightfully endless possibili-

ties, and will add qualities of line and texture to your design that you could not "think up," or cut with your tool.

Do not force your design to repeat itself if it works better some other way. Textile printing machines must repeat themselves, but you are not a machine. You can design for the total area to be printed. As an ingenious block printer you can use repetition if it suits your purpose, or not repeat a single relationship if you prefer this effect. A practical compromise involves using several design elements, but not repeating them in the same colors or relationships in any given length. Always adapt your design carefully to the object you are printing. You can print a small silk scarf with the same basic blocks that you use on a three-yard

smallest gouge in this set cuts too fine a line to print clearly with the rather heavy inks used for textile printing. Throw this gouge away before it gets you into trouble. Blocks can also be made from old rubber inner tubes. Cut out simple

Author displays a hand-blocked skirt of her own free design.



Drapery with a tree motif by a student of author at Buffalo State. She brings to her teaching the practical experience of several years as a partner in the Block House at Boston.

burlap room divider, but the arrangements of colors and textural effects that will sit happily on one will be ridiculous on the other.

The simplest block-printing techniques are always the best, and the most unrestrictive for design and designer. Your blocks can be made from soft linoleum, that marketed as "counter top" is best,¹ or from art gum erasers. The linoleum called "battleship" is very hard, and therefore difficult to cut, but it can be softened with heat. The whitened, mounted linoleum blocks sometimes sold for block printing are made from **very hard** linoleum and should be avoided. I like the simple cutting tools with detachable handles² that sell for about a dollar in most art supply stores. However, the

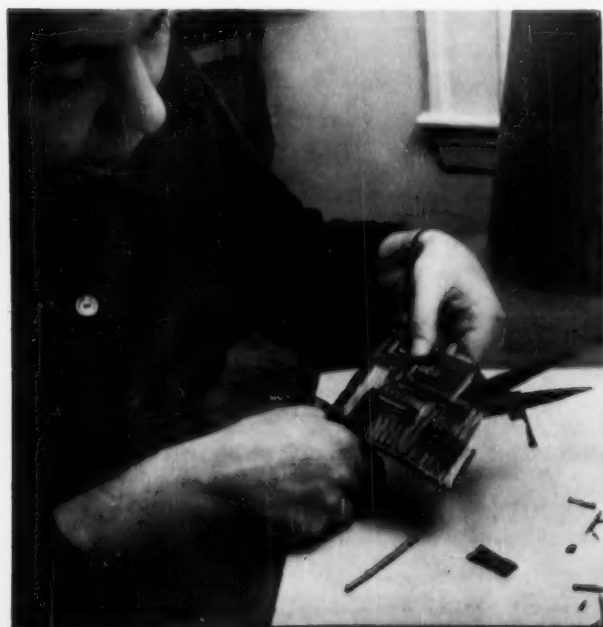




Cutting a piece of the thin counter-top linoleum she uses.



Cutting a block. She prefers tools with detachable blades.



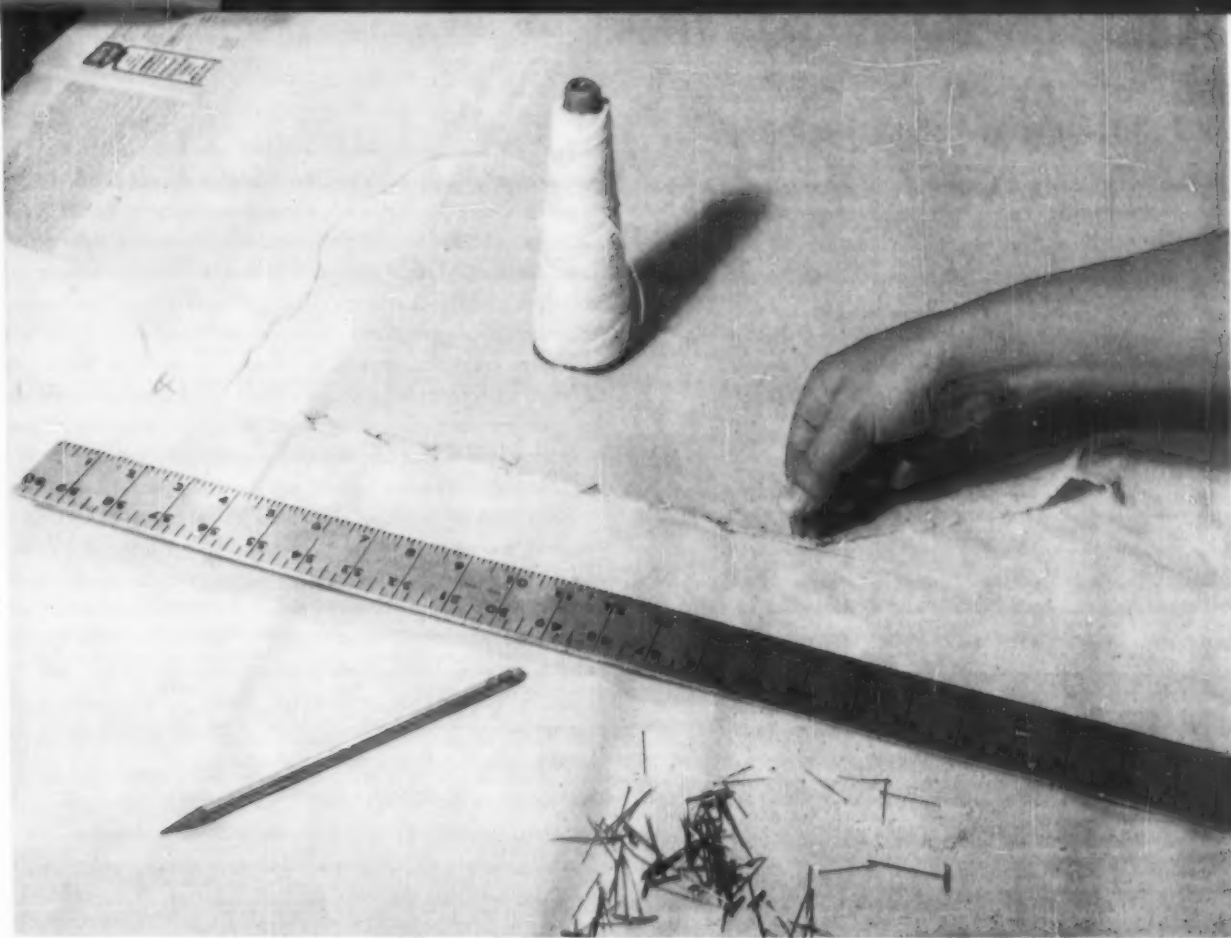
silhouette shapes with scissors, and mount them on cardboard with rubber cement or a good casein adhesive.³ Very small children can make serviceable blocks from plasticine. Flatten one surface of the lump of plasticine, trim up the edges with a sharp stick, and poke or gouge lines in the flat surface. This block can be cleaned, squashed up and used over again.

All fabrics must be washed before printing to remove the starch sizing that is added to thread as it is woven into cloth. Soaking the piece to be printed in warm water for fifteen or twenty minutes will remove this sizing from most fabrics, but heavily sized cloths such as muslin, and osnaberg baggings, must be thoroughly washed in soap and water before printing. You can make a simple, yet efficient, printing bed by spreading carefully a pad of newspapers on a clear section of flooring, or on a smooth table top. Eight or ten thicknesses of paper should be enough. Spread the papers out one sheet at a time to avoid lumps and bunches. Your fabric should be ripped from selvage to selvage, or cut along a thread, to square it up. Then soak it again for a few minutes in a bucket of lukewarm water, and lifting it dripping from the water (do not wring it), spread it evenly and smoothly on the bed. If it seems necessary you can pin it in place using common pins or tailors' T pins.

An oil-base printer's ink mixed especially for block printing is most successful for this kind of block printing on fabric. You will probably be able to find a good ink made in your own city.⁴ Be sure to ask for the nonfugitive colors. Many modern printing inks are made to last for only a few months. Spread your ink on a nonabsorbent palette surface; glass, marble or metal. If the ink seems too stiff to roll easily, you can add a drop, *no more*, of boiled linseed oil, and mix it thoroughly in the ink. Too much oil will make the ink spread or "bleed," along the fibers of the cloth. The ink should "snap" when rolled out with the brayer, and look as if it were full of tiny bubbles. A kitchen spatula is useful for handling the inks in the cans and on the palette. And be sure to have some clean rags handy to wipe your hands on. Inky fingerprints are usually not "interesting" on the fabric.

The roller, or "brayer" that you use *must* be a good one, with no low spots to make "holidays" in your prints. A good quality, six-inch, gelatine printers' proof brayer, in a handle, can be purchased from a printers' supply house for less than four dollars.⁵ The gelatine will dissolve in water so must never be used with water-based inks. There are also good plastic brayers available. Unfortunately these are almost twice as expensive as the gelatine type, but they do last indefinitely. Gelatine will break down in about a year's time. A good brayer is expensive, but will make your block printing successful. With a makeshift all you will be able to make is a mess! The brayer should be carefully rolled in the prepared ink so that it is evenly and finely coated all over.

Trimming the linoleum block. Fragile blocks may be mounted.



PHOTOS BY WALTER H. FLEISCHER

Pinning the dampened cloth on a printing bed. A smooth floor or table should be used, padded with layers of newspapers.

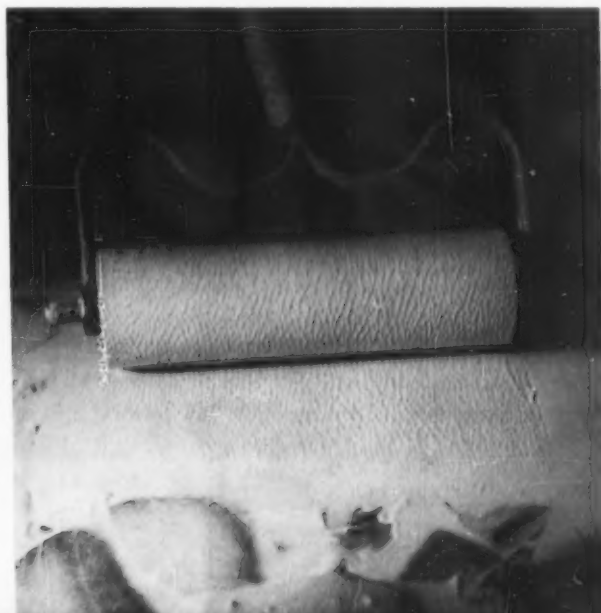
Now roll the brayer lightly over the block once or twice. The section of the block surface that you have left in relief will be touched by the inky brayer and "inked," those sections that you have cut away will not. Probably you will find ink deposited on some of the higher textures left in your background areas as well. These spots will print, of course,

and give you interesting effects in spots that might otherwise be dull. If however, you decide you do not like these effects, you can use scissors or a razor blade to cut this section completely out of the block.

Your block will then be floppy, so it will need to be mounted on a section of heavy cardboard or Upsom Board.

A drop of oil, no more, may be mixed into the printer's ink.

Ink should snap when rolled out on smooth plate with brayer.





If the floor is used it is convenient to print by stepping on the block. Step on all four corners as well as middle.

A block bigger than four by six inches will need to be mounted anyway, for ease in handling while printing. There is a fine casein adhesive for this purpose that dries hard almost immediately, and does not need to "set" under weight.³ You should now shellac any exposed cardboard on the printing face of the block, so that you can wipe off easily any accidental ink spots before printing. The back of the block should also be shellacked to prevent warping.

Having properly inked the block, you can place it (inky side down of course) on the stretched wet fabric and, if you are printing on a bed on the floor, step on it. Make sure that you step on all four corners, as well as in the middle. If you are printing with a sponge or other delicate "found object" press it down with your hand. A block made of plasticine should be printed gently, too, as it will squash flat under too much pressure. When printing on a table top, you can use a hammer, or a rubber headed automobile repairman's mallet, to strike the back of the block. This should be done carefully so that you do not jar the block out of place and blur the print. *Congratulations!* Your print is a good one. But remember that you are printing on a textured fabric, not on a smooth, heavily calendered paper. Your design should look like what it is—a block printed by hand (or foot) on a textile. It is quite difficult to spoil a block print. Any small slips or misprints can be corrected if you

keep your design ideas flexible. A light print can be strengthened by re-inking the block and replacing it **very carefully** on the exact spot where it was placed before. An unprinted "holiday" can be filled in by tamping a bit of ink into the spot. Use a pin or a toothpick. Do not attempt to brush ink into such a spot. This will only disturb the surface fibers of the fabric, and make an obvious fuzzy spot, very different from the printed texture. To fill in a weepy or blurred spot, try cutting a new shape from a scrap of linoleum, or perhaps use a "found texture," and print over the offending spot in a slightly darker color.

At first it may be difficult for you to judge at what point your design is finished. Remember that a textile design is always a background for the human beings using it. When in doubt, **stop**. Draping a fabric pulls all the design elements together and makes it seem fuller than it looks out flat. Clean up your equipment carefully, particularly the blocks and brayers. A small bristle brush will help you to get the lines in your block thoroughly clean. Use kerosene or turpentine as a solvent for this job. Hang your brayers on hooks. Their surfaces are easily damaged. Do not stack.

Deciding where to place the block on a spontaneous design.

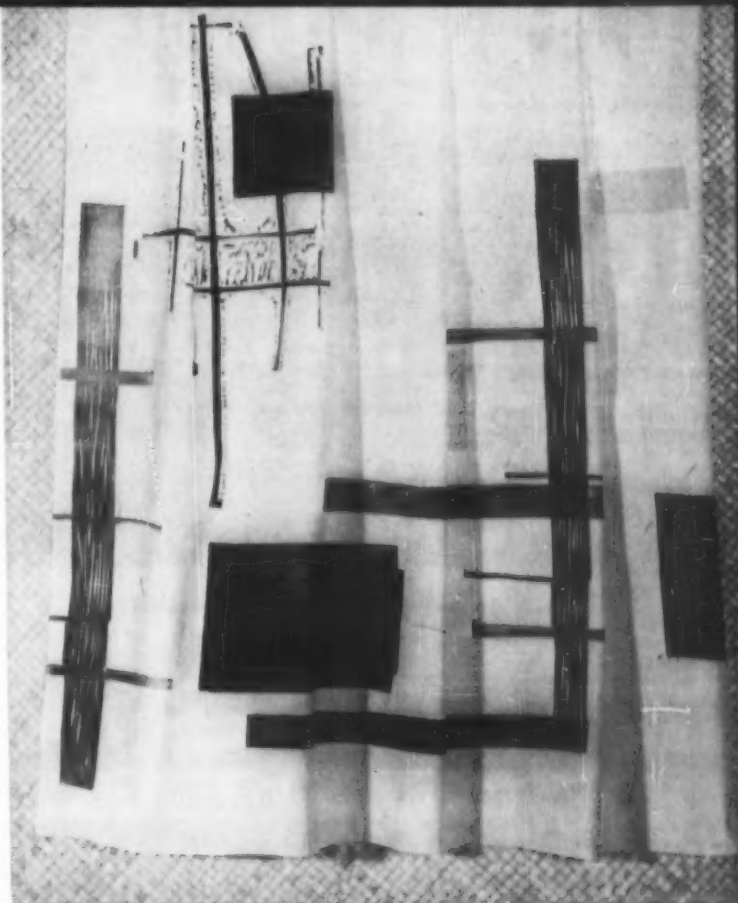


ALL PHOTOS BY WALTER R. FREDERICKS

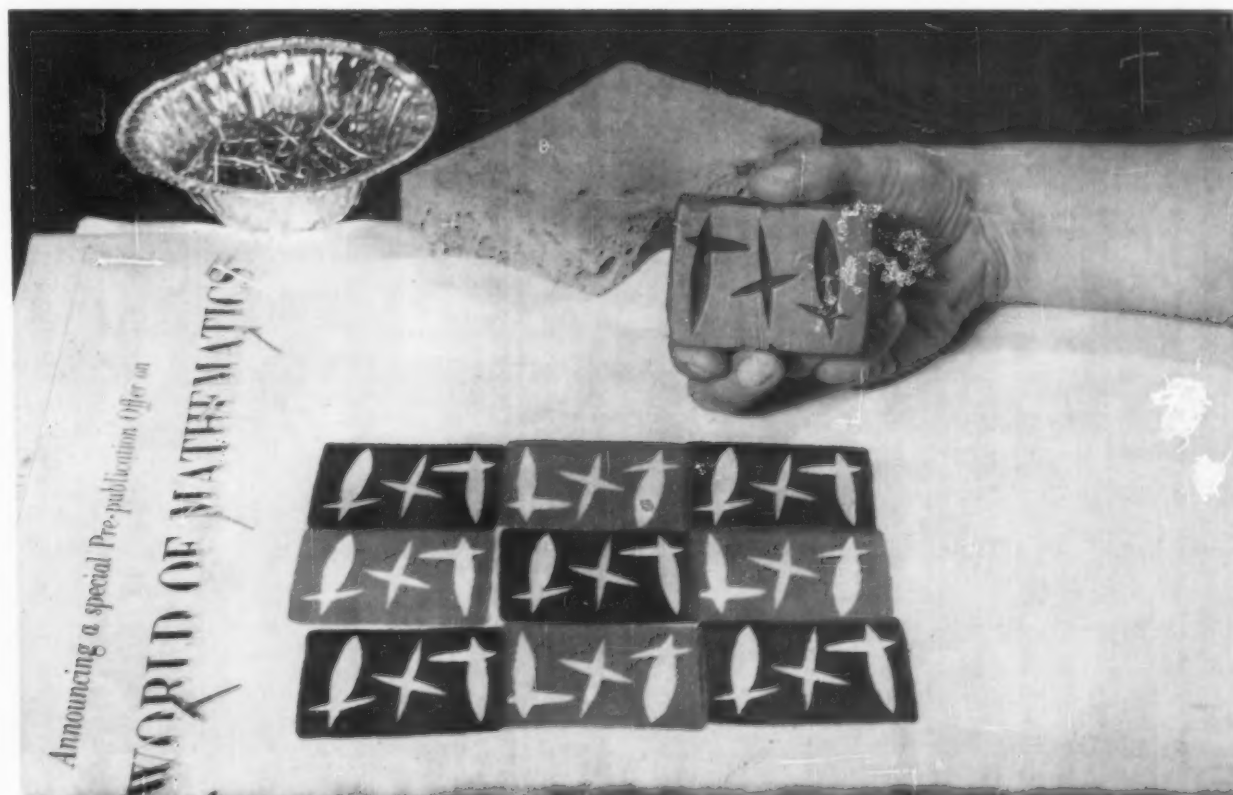
Your block-printed length will not be really dry for five days. The ink has an oil base and must dry from the inside out. Hang the piece up to dry on a line for at least two days. After this it will be surface dry, and can be taken down and gently folded to finish drying. After five days, color set the print by dipping it, or sponging it with a weak solution of vinegar and water (about a teaspoonful of vinegar to a quart of water). Acetic acid in the vinegar hastens the setting of the colors. Press the print on the reverse side. It will be washable, but should not be dry cleaned. It will serve you well for many years. Incidentally, block printing is splendid exercise.

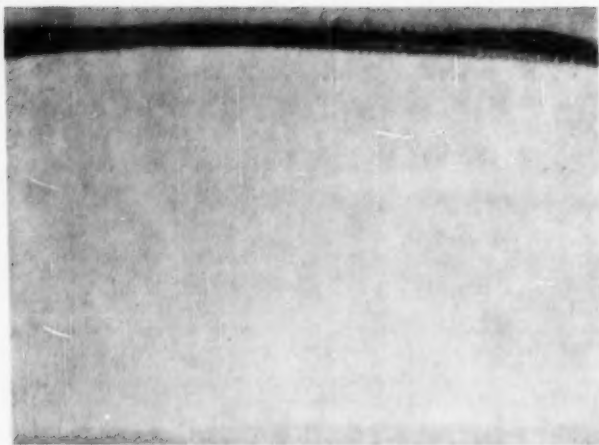
¹Use soft counter-top linoleum, not hard and mounted types. ²Speedball lino cutting tools are good. ³Elmer's Glue-All is excellent for purpose. ⁴My inks are supplied by the Boston Printing Ink Company, 247 Atlantic Avenue, Boston, Massachusetts. ⁵Consult your local printing supply house.

Janet Doub Erickson won first prize in textiles at the 1954 Young Americans Show, New York. She designed and sold her own textiles for several years at the Block House, Boston, using methods described. She has taught at both the Connecticut crafts workshop and the State College for Teachers at Buffalo, and is currently working on textiles in Mexico under a Tiffany fellowship award for this year.



Above, printed textile by a Buffalo student. Below, a block made of plasticine, design printed by pressing with the hand.





"This is the sky"

What does painting mean to a child? The author demonstrates through a photographic sequence one painting by Bobby, age five, and tells you what he had to say as he worked. Steps were posed later.

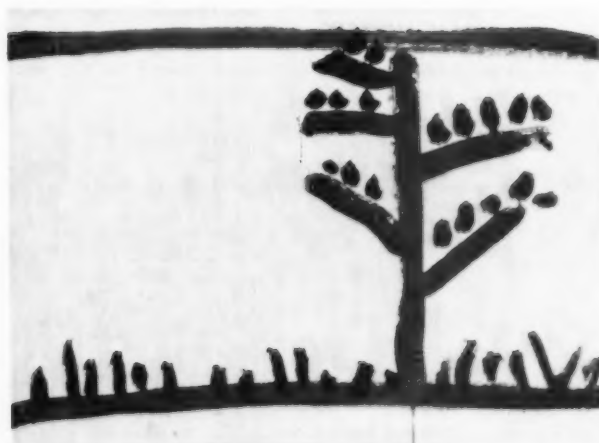
BOBBY AND THE SPAN OF A DAY

TEMIMA GEZARI

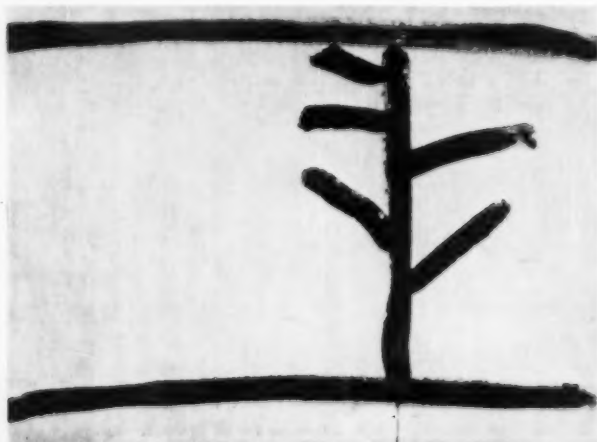
"This is the earth"



"These are the leaves"



"This is a tree"



"This is the sun"





"This is a rose"

One of the most significant pictures ever painted in any of my classes, whether by a child or an adult, was painted by Bobby, age five. Bobby came to visit my children's painting class with his brother David, slightly older, who was a member of the class. "My mommy had to go shopping and asked if Bobby could stay here. He'll be good. He won't do anything," explained the older brother. Whereupon Bobby piped up, "Oh yes, I'm going to paint, too." "It's alright for Bobby to paint," I reassured David, "and I'm sure he'll be no trouble. Go ahead Bobby, take paints and paper just like the others and go to work." Bobby provided himself with the necessary materials, placed himself at an easel and made ready to begin. Then he turned to me. "You sit near me," he said.

I took a stool and settled down to a most unexpectedly fascinating experience. Dipping a big brush in some turquoise paint, Bobby drew a broad stroke across the paper. "This is the sky," he said as he painted. Then washing his brush, he dipped it into brown paint. He painted a broad



"The rain will make the rose grow"

stroke at the bottom of the paper. "This is the earth," he said. Then he painted an upright in brown with horizontal projections on each side. "This is a tree with branches." Then he took yellow and green paint and made small dabs on the branches. "These are the leaves on the tree and the grass on the ground." He worked without stopping to think or to plan. His movements were direct and unfaltering. Then he dipped into the yellow jar and painted a circle in the sky with radiations. "The sun is shining," he commented. Then he took red paint and painted an object that looked like a lollipop. "This," he said, "is a rose growing under a tree." This was followed by a smudge of gray paint under the sun.

"There's a cloud in the sky. It's beginning to rain," and he painted small gray spots from the cloud to the "rose." "The rain will make the rose grow," he remarked, nodding his head in my direction. Therewith he drew a bigger lollipop. The "rose" had grown under my very eyes. Then he continued working and talking until the picture was finished.

"There's a cloud in the sky"



"Then followed the sunset"





"The moon is rising"

The rain was followed by a sunset which consisted of a red line under the blue sky. "And now," he said, "the moon is rising." He painted another yellow circle, this time without radiations on the opposite side to where the sun was. Then he hesitated for a slight moment as though deliberating what the next step would be. Finally he said, "It's getting dark. Night is coming." And with big sweeps of the

"It is getting dark"



brush, he proceeded to cover the entire surface of the picture with black paint. Bobby put his picture aside to dry and went on to get another sheet of paper.

The reason I consider Bobby's "span of the day" one of the most significant paintings I have ever seen, is because it shows so forcefully what painting means to a young child. Bobby was not interested in showing his picture off to mother, father or next-door neighbor. He did not even wait for approval from the teacher. The picture was not something to hang on a wall. The picture was an idea that had to be expressed. There is much in life that a five-year-old observes and marvels at—sky and sun, rain and growing flowers, sunset and falling of night, all wonderful experiences that pile up day after day. Then there comes a time when one has to do something about it. One can talk it—one can sing it or dance it. But there is another way which is really quite wonderful. One can take a brush and paint it on a big sheet of paper with strokes and symbols in bright, clear colors. And all that is piled up inside comes out—and one feels good and refreshed—and ready for more impressions, more observations—more experiences.

Temima Gezari is director of art education for the Jewish Education Committee of New York. Her book, *Footprints and New Worlds*, has just been released by Reconstructionist Press, New York. It is based on her experiences with art.

GEORGE F. HORN

The language of art leads to understanding between individuals and nations, and understanding is basic to satisfactory human relations. The Baltimore art program endeavors to build better human relations.

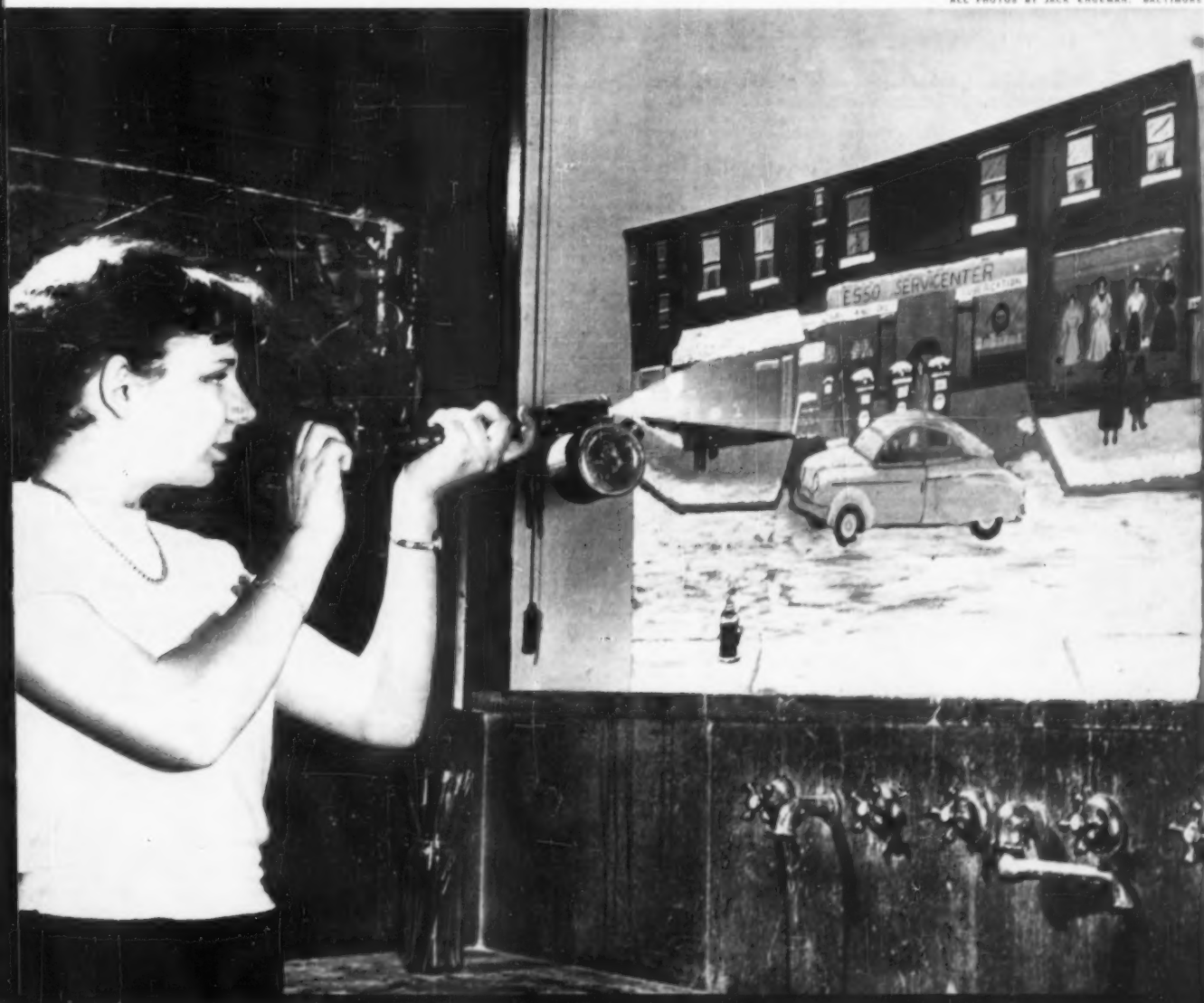
UNDERSTANDING THROUGH ART

In the NAEA yearbook of 1955, Melvin Tumin states that "the survival of any society depends upon the recognition, by the members of the society, of the fact of their interconnectedness. Without recognizing that they are all interwoven and interdependent, no organized or productive social life is possible. Without this recognition human society quickly turns into a jungle."¹ It is constantly being

pointed out to us that we are living in a "smaller world," one dominated by science and technology, a world in which such phrases as "the interdependence of nations and societies" is of increasing significance. And yet Edwin Ziegfeld, in referring to the frictions and conflicts existing in the world today, writes, "Unless we act on the conflicts they may erupt into catastrophe. But in acting we build upon the har-

A Baltimore student sprays a winter scene with opaque white showcard paint. Painting will depict Maryland life in exchange.

ALL PHOTOS BY JACK ENGEMAN, BALTIMORE





"The Brussels Fair," by a thirteen-year-old girl in Belgium, helped Baltimore children discover that interests are similar.

monies we have discovered—or establish new ones. There is no present acceptable alternative to cooperation."¹²

If, therefore, the developing of understanding, of cooperation in the community, the city, the state, the nation, the world, is prerequisite to today's educational program, there must be a re-examining by educators of their own field of work. This is necessary in order to rediscover and to develop the potentialities that will assist in achieving the feeling of interconnectedness among the many and diverse cultural units of the world. There is much in the creativity of children to support this philosophy of education. Froebel described the proposed school at Helba in these words—"The institution will base its work on the pupil's personal efforts in work and expression, making these again the foundation of all genuine knowledge and culture."¹³ Herbert, Ruskin and Emerson all thought that learning to use one's hands was an essential element of culture. Emerson wrote that "Art should exhilarate and throw down the walls of circumstance on every side."¹⁴ Creative expression through the arranging of materials related to the individual's own feeling and thought is a most valuable stimulus to communication.

Baltimore's public schools have long participated in established art activities designed to promote cooperation and understanding at the local level as well as on an international scale. While it is true that much emphasis in art

education is placed on the providing of opportunities for the individual to express himself creatively,¹⁵ a review of some of these current art practices will reveal their value in the surmounting of barriers resulting from the semantic, perceptual, emotional and cultural differences present in the world today.

International School Art Program A project by this name, sponsored jointly by the American Red Cross and the National Art Education Association, has as its primary aim the development of a deep feeling of reciprocal relationship—the spirit of international understanding expressed in paintings by boys and girls throughout the world. The marked similarity of expression characteristic of child art in all societies has brought this means of communication very close to what has sometimes been referred to as an international language. In 1955 Baltimore's public school children, participating in the international School Art Program for the eighth successive year, sent 175 paintings to Washington, D. C. to be screened before shipping to foreign countries on an exchange basis. These pictures presented the American scene, as it appears to children in Baltimore and its vicinity, with the honesty, directness, simplicity and freshness common to creative child art. The inclusiveness by which the scene was presented is indicated in such titles as "The Market," "My Room," "The Circus," "The Art

Class," "The Stadium," "Howard Street," "Fourth of July Picnic," "Swimming," "Summer Vacation," and many others.

Recently, an exhibition of paintings from twelve foreign countries was held in the School Museum of the Department of Education. Here, indeed, was afforded, through child art, an exchange of genuine experiences embracing individuals living thousands of miles apart, geographically, and in nations of widely differing points of view. Yet in the pictures made by these children there was a greater emphasis on similarity than on differences.

Insea Program More than two dozen paintings made by Baltimore's public school children were sent to New York in the fall of 1955 to be exhibited abroad through INSEA. As typified by "Life in Maryland," here again America speaks to the adults as well as to the children of other countries. A boy in the fifth grade illustrates eloquently and profoundly his "Night at the Circus." A junior high school girl vividly relates, through the medium of water color, the thrills of her first dance. Our customs, our ways of dress—indeed, all that is America, can be more effectively presented in no better way to people who up to this point have known little or nothing about the United States of America.

The International Society of Education through Art is an outgrowth of the Bristol seminar held in England in 1951 and attended by art educators from some twenty different coun-

tries. The society was founded on the premise that art is basic to education (understanding), its program of activities including: (1) Assembly and international exchange of collections of works done in school art programs of all levels. (2) Collection and distribution of lantern slide collections dealing with various aspects of education through art. (3) Assembly and dissemination of information concerning art activities on a world-wide basis.⁶ Through child art America has thus established and is maintaining a person to person conversation with peoples across the seas.

Exchange with Belgium Currently there are twelve paintings, created by school children of Brussels, Belgium, on exhibit in the Baltimore Department of Education's School Museum. In exchange for these, 24 paintings by Baltimore public school children were sent to Brussels. These were 28 by 44 inches in size and had been painted in many mediums on white poster board. There is much that rings familiar to Americans in the paintings by the school children of Brussels. A pen and ink drawing combined with water color emphatically reveals a "bottleneck" in downtown Brussels traffic—busses, automobiles, people—while giants are made to play the major part in the picture of a Brussels parade. Rooftops with characteristic chimneys, a multicolored flower stand, a swimming scene, and interpretations of several other interesting experiences link life in Brussels, both graphically and effectively, to the life in America. An exchange of common

A twelve-year-old child, in this scene showing "A Little Traffic Jam in Brussels," helped link life in Belgium to that here.



experiences through this means of communication, a broadening of the understanding between two societies physically separated though fundamentally similar, is evident through the entire collection.

Asian Cultural Exhibition Preparations are now being made for an exhibit of a different kind at one of the local high schools; work by adult artists, made available by the Asian Cultural Exchange Foundation. It is felt that a "sure and sympathetic knowledge of the essential cultural values of a nation is gained through acquaintance with the arts and crafts of that nation."⁷ The emerging importance of Asiatic nations creates an even greater need of our understanding and knowing more about the 1,300,000,000 people who live in the Far East. Again it is through art that vast progress is being made to promote understanding, resulting in further cooperation.

Community Planning Baltimore high school art students have, in recent years, participated in several community study activities relating to the problem of housing. Blighted sections of the city have been visited and analyzed, followed by the developing of plans for new and modern types of housing, schools, shopping areas and the flow of traffic. Through such comprehensive activities as these the student has arrived at a better understanding of his own relationship to the neighborhood and of the neighborhood to the whole city. He has experienced, graphically, the contrast between the good and the bad of a neighborhood, and has thus learned to understand the necessity for cooperation of all concerned in order to achieve good neighborhood planning. Finally, he has realized the part that government agencies,

as well as the individual and the neighborhood, play in achieving good community planning.

It is the responsibility of art educators to promote the transfer of art from that of a peripheral activity in the program of general education, to its very center, utilizing creative expression through materials to the fullest extent in promoting a free society, one in which there will be a high degree of understanding and cooperation. The building of human relationships, the developing of understanding on a local, national and international basis, and the becoming aware of the sweeping implications and the vast potential of this nonverbal form of communication is shown clearly in the few examples that have been described. The experiences, the hopes, the achievements of one social group can be shared with those of another, as well as those of one child with those of another, through creative work in art.

¹Art Education and Creative Social Life, Melvin Tumin, Sixth Yearbook, National Art Education Association, State Teachers College, Kutztown, Pennsylvania, 1955. ²Art Education and the World, Edwin Ziegfeld, The Related Arts Service, 511 Fifth Avenue, New York 17, N. Y., Vol. XIII, Nos. 2 and 3, May, 1955. ³An Art Approach to Education, Fred Strickler, Clark-McElroy Publishing Company, Chicago, 1941. ⁴Growth of Art in American Schools, Frederick M. Logan, Harper & Bros., Publishers, New York, 1955. ⁵The Integrated School Art Program, Leon L. Winslow, McGraw-Hill Book Company, Inc., New York, 1949. ⁶Education and Art, a symposium edited by Edwin Ziegfeld, Unesco, 19 Ave Kleber, Paris, 1953. ⁷Asian Cultural Exchange, Walter E. Hess, Student Life, National Association of Secondary School Principals of NEA, Washington, D.C., Vol. XXII, No. 1, October, 1955.

George F. Horn is specialist in art education, Baltimore. Photos are used by courtesy of the Baltimore public schools.

"Baltimore Backyards," by a tenth grade student, was sent abroad to help children understand what life is like in Maryland.



Carp streamers are flapping in this scene by a fifth grader.

MITSUTARO MINO

A Japanese art teacher discusses a national holiday which has become Universal Children's Day. Freely made paintings on a limited subject show individual interpretation in spite of the subject limitations.



Japan celebrates children's day

ART ABROAD
SCHOOL ARTS - KANSAS CITY - JUNE 1987

Art in the schools of Kan-onji City in Japan stresses the depiction of traditional events, social life and the environment; encourages pupils to express individual personalities in their own work and value creative work drawn freely by themselves. These examples of art work are by boys and girls of the kindergarten, elementary school, and lower secondary school; and are drawn on the subject of carp streamers (Koi-nobori), which is a traditional custom and display on May 5, "Boys' Festival." When comparing these examples it is interesting to notice an individuality expressed freely in different paintings and in different grades, in spite of the limitations of the subject. The best way to promote understanding between nations is to show manners and customs through the pictures of real life in those countries.

Japan's Boys' Festival date, May 5, was adopted as a special day, "Universal Children's Day," by the United Nations General Assembly. Japan was delighted to participate and mark the event together with many other nations of the world. In Japan from olden times, May 5 has been celebrated as "Boys' Day" or "Boys' Festival," and this year gains new significance as "Universal Children's Day," with the theme of world peace and friendship. An International Children's Festival was held this year at Hibiya Public Hall, Tokyo, to observe this occasion and about 2,500 children of America, England, India and Israel, who

Interpretation of the holiday by an eleven-year-old girl.





An art teacher, Yamaguchi, sent along his interpretation of the holiday scene, painted in the traditional Japanese water-color style. The Matsuyama castle rises over the carps. There are two types of carp streamers (Koinobori). The red is known as Higoi no Koinobori, and the black is called Magoi no Koinobori. The Japanese letters at lower left include his pen name, Futaba, the date, and his stamp.

Scene by an eight-year-old boy, Kan-onji elementary school.



reside in Japan, participated in the program. They presented plays, dances, folk tales and folk songs of the various countries, promoting good-will among the children of the world.

On "Boys' Festival" in feudal days they displayed warrior dolls, armour, swords and spears, giving it a martial atmosphere. Since World War II, militarism in Japan has ceased to exist and the feature of "Boys' Day" is the carp streamer (Koi-nobori), flapping in the wind. There are two kinds of carp streamers for "Boys' Day," black carp (magoi), red carp (higoi), which are made from cotton cloth and paper. Because the carp can easily swim up rapid streams, which other fish cannot do, they hoist the carp streamer as a symbol of courage, power, strength and vigour. Parents in Japan pray their boys will grow up as strong as the carp. The small town Kazo in Saitama Prefecture is famous as the producing district of the carp streamer. All year long the people of Kazo make and stock the carp streamers in preparation of the coming celebration. More than forty homes in Kazo are occupied in making carp streamers. They range in size from one to thirty feet.

Mitsutaro Mino lives at Saitanishi Yamamoto Village, in Mitoyogun Kagawa Prefecture, Japan. He wrote article at suggestion of school superintendent Takai, Kan-onji City.

Carp streamers and a decorative streamer by a third grader.





MARIA K. GERSTMAN

Painting by Ilse Arthold of Vienna, age ten, is delightful.

Child art and personal perception

Teachers frequently ask what standards they should strive for in the art work of their pupils. They are rightly concerned because children will vary in their degree of perception and any efforts to impose standards that are beyond the understanding and experience of the child at the moment will result in more harm than good by making children unsure of themselves. Yet, letting children work without guidance and stimulation is an easy way out that fails to accomplish anything, and the teacher would miss his main task if he failed to encourage each child to reach his own level of maturity. To provide the right kind of guidance, at the right time, it is important that the teacher understand the individual child in terms of his own experiences and capacities. It is equally important that the teacher know what may normally be expected of any age level, keeping in mind that all children do not reach these levels of perception

at the same chronological age. These levels may be divided, roughly, into three basic stages of development.

1 The age level when children draw things they know, without regard to actual looks. At this stage, objects are merely symbols that are accorded size in regard to their importance. Correcting a child's drawing at this stage is inadvisable. The teacher will serve best by stimulating the imagination of the child, by reminding him of different aspects of his life, and by encouraging him to express his thoughts in his own way at his own level of perception.

2 The level when children begin to see objects as being related. At this age, *relative* size, form, and color may be strived for, with the teacher encouraging the child to observe and to compare. Yet at best, drawings at this stage will be two-dimensional and teaching perspective to "correct" this aspect would be very wrong. However, the



Painting by twelve-year-old Helga Hauer shows transition.

balancing and arranging of form-masses into design will find enthusiastic appeal because it permits the children to freely experiment with the relationships that are of so much interest to them at this particular period.

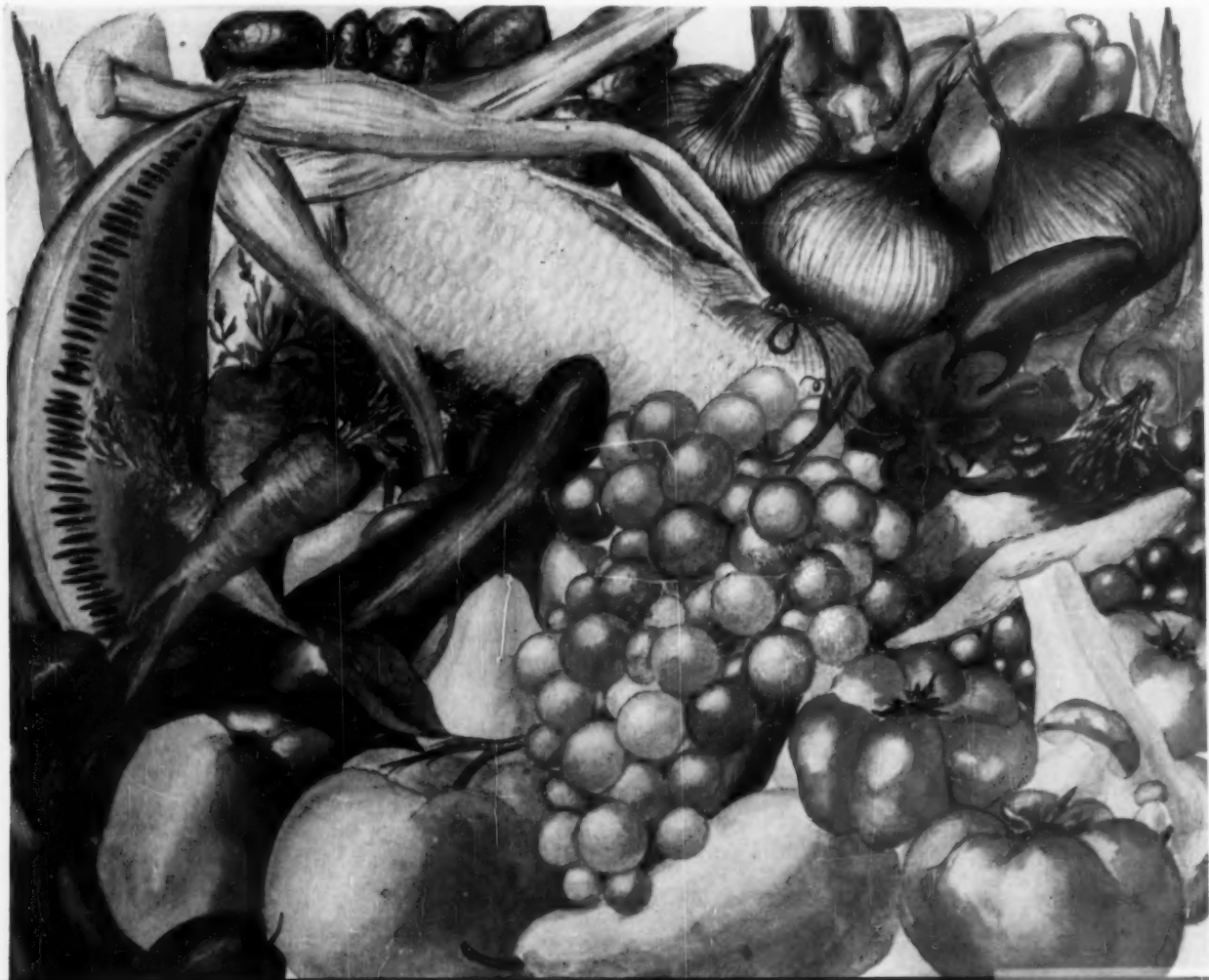
3 The level when the child is emerging into adulthood and begins to see objects in space. This is an especially critical stage because a new world discloses itself to the student and he sees himself unable to grasp its scope. At this age, the teacher must be able to convince his student

that what he has learned and done so far is not "all wrong" but merely one aspect. To locate an object in space, more facets must be explored and comprehended. When the student begins to feel the need for help he is ready for more definite guidance. The teacher's task, at this point, is to encourage the student to observe more closely from various standpoints, to strengthen his persistence in reaching his felt goals, and to rouse his enthusiasm for the boundless wonders of nature and man that are the life of the artist.

We are well acquainted with the first stage, represented by average children in the early elementary grades. The accompanying illustrations, made by students of Professor Elizabeth Zuba at the Real Gymnasium for Girls in Vienna, Austria, illustrate the other stages. In each case the girls painted vegetables and fruits from their imagination. The ten-year-old child has made a delightful organization of forms that are two-dimensional in character. The twelve-year-old girl represents the transition between the second stage and the third level as she strives to depict objects in a three-dimensional manner. The fourteen-year-old girl has reached the third level and succeeds admirably in depicting objects according to her more mature perception.

Maria K. Gerstman, Marion, Iowa, once taught in Vienna.

Ary Zukriegel, age fourteen, painted this from memory. The paintings shown are from art classes of Professor Zuba, Vienna.





GOLDIE STEINFELD

The campgrounds became a studio. Girls are Camp Fire Girls.

GIVE THEM CREATIVE CAMP CRAFTS

The atmosphere of an outdoor camping experience should lead to a free, creative approach to crafts. An experienced camp counselor, and arts and crafts specialist for the Camp Fire Girls, gives her ideas.

Camp gives children an opportunity for developing interests and ideas. Young people learn to use their hands for working with raw materials, to use tools, to feel the response of clay, sand, stones, water, nature materials, hammers, shovels, saws, wood, cloth, paper, paint, paste, ladders, and bricks. Each material will have some meaning for some child. Children are naturally interested in exploring the world

around them, but it takes a counselor with real enthusiasm and imagination to use arts and crafts for their development. She needs to know when a child requires help, and when it's best to let him continue as he has been going, and when he should be encouraged to try a new way of doing it.

We began our creative program the day we went wading in the brook high up on the mountain. The sun glistened and sparkled on the stones in the water, magnifying the markings and intensifying the colors. The children saw this and began picking the stones out of the water, spreading them on the banks to dry. Lunches were emptied out of bags and the bags filled with their collections. They called back and forth with the excitement of discovering shapes and color. On our return to camp, we talked about what we would like



PHOTO FROM BUCK'S ROCK WORK CAMP, NEW MILFORD, CONNECTICUT

Construction seemed natural step, Buck's Rock Work Camp.

Backdrops were painted, Camp Dunmore, Salisbury, Vermont.



PHOTO FROM CAMP DUNMORE, SALISBURY, VERMONT

Props were cut, pounded into shape; Camp Dunmore for Girls.



CAMP DUNMORE, SALISBURY, VERMONT

to do with our treasures. Some children painted outline drawings on the larger flat stones in tempera or oil paints. They did not fill in any areas, so that the natural markings became part of the designs. The stones absorbed the intensity of the colors, leaving soft, primitive effects. They made handsome paperweights and doorstops. Smaller stones were used with dried grasses and dried seeds for mosaics. Casting plaster was mixed half and half with lime to slow the drying; poured into shallow cardboard boxes and aluminum foil plates. The materials were then arranged in the plaster, the designs taking shape as they worked. To hang the designs, wire loops were set in the back before the plaster hardened.

They became interested in other ways of using plaster. We scooped and shoveled design molds in the earth along the banks of the lake. Along the bottom of these molds, the children made patterns with shells, stones, stalks, and the bits of branches. They mixed the plaster leaving the lime out this time, and poured it into the molds, and left them in the ground to dry until the next day. Then carefully lifted them out of the ground, and brushed the earth away.

As their awareness of shape and color increased, the previously unnoticed things along the camp trails took on new meanings. A "discovery" party had the children scatter from a central point and return with five things, found along the way. All the "discoveries," berries, driftwood, leaves, rocks, grasses, sand, earth and clay, were brought to a central basket. These were cleaned, sorted and spread on a table in the craftshop to dry. They drew a plan of the camp on a large sheet of kraft paper. The group consisted of "drawers" and "advisors." After the plan met with the approval of all, it was spread flat on a large table and the "discoveries" arranged on it. First the earth was shaped and contoured into place. Then stones, rock, buildings added, and the three-dimensional plan of the camp took shape. Construction seemed the most natural step to take next. So a small building for housing our large supplies was planned. We made a study of foundations and bricklaying and our building was half completed that summer, and finished the next summer. These cooperative adventures, utilizing the opportunities nature offered, took them into thinking, planning, controlling and achieving together.

We made easels out of huge cartons by cutting large pieces for each child. Sheets of kraft paper were fastened with spring clothespins. The children were each supplied with thick crayons, and charcoal, and we were off for an experience in outdoor sketching. The camp grounds became our studio. We selected a shady spot, since it is important to avoid the glare of the sun on paper. It exhausts the eyes and drains color from the work. Before we started, we talked about the differences between city and country, contour of hills and roads, cloud movement and formations, and of the designs they suggested. We made motions in the air following these contours and formations. We dropped pebbles in the water and watched the curves and ripples spreading out into patterns. With quick, loose strokes, these

movements then began taking form on paper. And so the children learned to see design and pattern in nature. One rainy day in the craftshop, these designs were painted on tiles, place mats and plaques.

On our next art walk, we talked about color also. We had with us, a wire beverage carrier filled with large jars of tempera colors, and large tin-can lids. We selected a spot and propped easels against trees and rocks to encourage painting at arm's length. Each child spooned colors on the tin lids. Rags, long-handled brushes, large sheets of kraft paper and containers of water were provided. And we began to explore the language of color. We discussed intensity and how it is affected by distance, the relation of shades and hues, and how colors affect each other. They painted without self-consciousness or restraint. Brushes moved freely and there was little talking.

During the season, we did sand painting with sand from the bank of the lake. Working outdoors, we painted designs on paper with thinned glue. Sand and dry tempera colors were mixed together and dribbled on the designs before the glue dried. The children found this an exciting technique because of the new way of handling color and the unusual results. Studies in motion and shadow were made with mobiles and collages, and used for party decorations. These were made out of nature materials which the children collected, some making theirs out of one kind of material, while others made theirs in a variety of materials. String was dipped in paint or starch and dropped on sheets of paper in free designs. It was also shaped over inflated balloons and when dry, the balloons were deflated and removed, and the airy designs suspended.

We scooped clay out of a clay bank but found that this required too much time to refine, so we mixed commercial clay. The children painted their clay pieces after they were thoroughly dry, and fired them in the camp kiln. Clay to me, is one of the most satisfying mediums for creative ex-



PHOTO FROM PLAY SCHOOLS ASSOCIATION, NEW YORK

It can be squeezed. Play Schools Association, New York.

pression. It can be pounded, pulled, thrown, poked, squeezed, rolled, slapped, pinched, patted, sliced, shaped, carved, molded, and of course painted for color satisfactions. Camp sports and animals the children raised, were used for inspiration for modeling figures in action.

Dramatics and music were often correlated with the craft program. Plays and music festivals were discussed by the children and separated into categories such as history and background material about them, backdrops and flaps, props, costumes and make-up. They then selected the category that was most appealing to each. The committees met together when they felt the need to pool information and ideas, and the theme began to take shape. There was much animated and heated discussion with some ideas rejected, and suggestions for improving others. But the project moved, and several days later kraft paper backdrops were being painted and hung, costumes were being fitted, a make-up box experimented with, and props were being cut and pounded into shape. At no time should a camper be isolated in an activity preplanned and prepared by an adult where he is expected to follow explicit instructions on a printed sheet of paper. When activity in the hand arts is an outgrowth of the children themselves, when they are given the freedom to express their experiences in form and color, then we have a truly creative program in camp crafts.

Costumes were fitted. From the Play Schools Association.



PLAY SCHOOLS ASSOCIATION, NEW YORK

Goldie Steinfeld is arts and crafts specialist for Camp Fire Girls, Inc., New York, and writes monthly articles in the Camp Fire Girl magazine. Widely experienced in camping activities, she has been coordinator of arts and crafts and dramatics at Camp Dunmore for Girls, Salisbury, Vermont.

A real appreciation of nature comes from firsthand observation and experience. And how better to know nature than to paint it, on the spot, with the wind in your face? Art has a place in outdoor education.

HELEN PATTON

Water color and outdoor education

Outdoor water-color sketching is fun and sometimes just the thing to get upper grade children off to a good start in painting. From my own experience in working outdoors with sixth graders I have found that boys and girls come back to the classroom with an increased appreciation for the world of nature and greater self-confidence in handling the paint.

There is a vitality in the work of the children who have sketched outside and much stronger compositional quality. Before going outdoors we spent at least one class period experimenting with the water colors. We tried wet brushes and dry brushes. We applied washes and we worked directly. We found that we could make interesting texture

Before we sketched we sat together and talked. We observed the way trees grow from the earth and the way their limbs grow from the trunks. We observed colors in the autumn leaves, the water, the sky, as well as in the stones and tree trunks.

OUTDOOR ART

EDUCATIONAL ARTS - BARTLETT - JUNE 1957

PHOTOS COURTESY RACINE WISCONSIN PUBLIC SCHOOLS





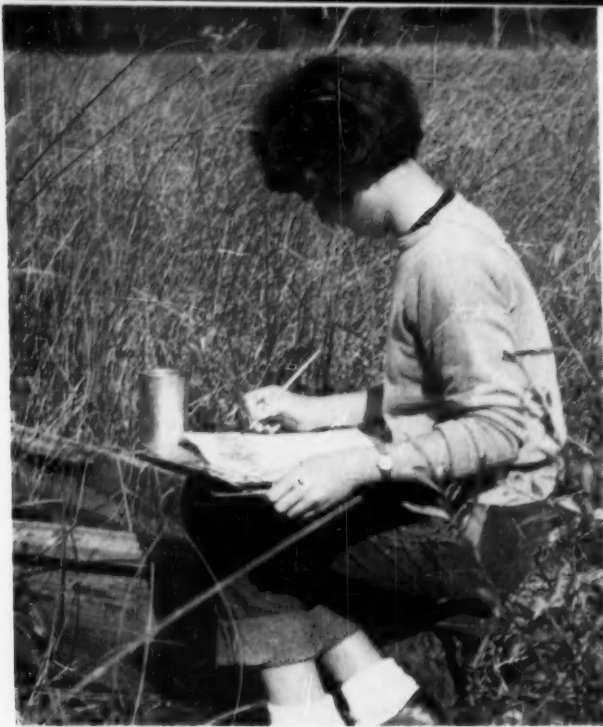
When the wind blew hard we picked up stones to keep our sketches from blowing. Outside we can look and see, and we can feel.

by varying the brush technique. Black gave force and strength to the colors. We learned the value of letting some of the white paper show—paintings sparkled when we did.

Outdoors we sat together as a group and looked at the beautiful autumn landscape stretched out before us. Nearby were birch trees and tall brownish reeds fringing the lake. Beyond was the water, sailboats, a small island, and in the distance, hills. Nearby was an Indian village used by boys for summer camping. We sat for a little while and talked before we started painting. We looked at the bark of the birch trees to see how it was different from the bark of the oaks and maples. We saw the colors on the distant hills beyond the lake and we talked about how we might paint the colors. We looked at the water and saw colors we had never seen in water before. Equipment for outdoor sketching was simple: a masonite board about 16 by 24 inches, a box

of water colors with brush, plenty of white drawing paper, and a tin can from the kitchen. We used water from the lake. Sometimes when the wind blew hard we picked up small stones and put them on each corner to keep the paper from blowing.

Children remarked, "It's more fun sketching outdoors. You can see what you are doing and you can see the colors you are trying to paint. It's fun sitting on the grass or on a log and feeling the wind in your face." I am convinced that this kind of experience is very important for children in the elementary school and too often a neglected one. As I see the boys and girls return to the classroom I detect important changes in attitudes—and definite growth in a feeling of self-confidence. I have seen many of the stereotypes such as dull wooden trees without any feeling replaced by graceful trees, trees capable of waving limbs in the wind, of



"I could hear the frogs sing and the marshbirds quarreling."

stretching to the sky, yet firmly held to the earth.

Perhaps the greatest change I have observed is in the improved concept of composition—space filling. Somehow, outside where we can actually see how space is filled it is easier to fill the space on paper. In the schoolroom it is not always easy. Maybe we just haven't observed these things in the first place. Sometimes it is hard to remember the way the sky is colored and the way clouds are formed. Out here we can look and we can see and we can feel. And it is this looking and seeing and this feeling of freedom with the wind blowing on our faces which has sparked the interest, the appreciation, and the skill of these sixth grade children.

Helen Patton is consultant in art for the public schools of Racine, Wisconsin. Well-known in art education circles, she has been a previous contributor to *School Arts* magazine.

"We could choose the place where we wanted to sketch. I liked a place where I could be alone and listen to sounds of water."



PHOTO BY JIM STINE



Mobile sculpture by the author. Five related pieces were combined, and balance was solved by working from the bottom up.

driftwood sculpture

ROBERT M. FREIMARK

The fun you've had this summer picking up driftwood isn't all over yet; that is, if the pieces you selected were suitable for sculpture. People usually choose pieces that reveal an interesting shape. Driftwood in its natural state, no matter how attractive, is not sculpture, anymore than a stone is when you find it. It remains for the sculptor to reveal the form the stone or driftwood suggests to him. Sometimes the pieces we find seem to be ready-made—an animal, a fish, or a bird is already recognizable. But this is nature—not art. It becomes art only after man adds his personality to it. Maybe a piece will require only a few paring strokes and a little sanding to make it complete—but no matter how simple the effort, a certain direction becomes apparent; in so doing the artist has added his own unique individuality. It is this unique thing that finally elevates sculpture to its lofty position. Other pieces of driftwood may suggest no recognizable thing at all, but just be interesting shapes in themselves. Often several such shapes with similar characteristics can be combined to make a mobile sculpture.

The tools used to carve driftwood are very simple and few. Wood that has been seasoned outdoors, washed and repeatedly dried, usually retains its firmness and cuts like

butter. A mat knife you can purchase for about seventy-five cents at most hardware stores will serve as an ideal cutting blade. Most of them come with interchangeable blades stored in the handles. Select one with a large enough handle so that it fits the hand snugly. You'll want to be able to "get hold of it." A half-round wood rasp is handy for getting at places difficult to carve, and for smoothing out prior to sanding. If you use a vise, be sure to wrap a cloth around the wood first, otherwise you will later have to remove the imprint of the vise jaws. The only other tool necessary is emery cloth in two grades, coarse and fine. Emery lasts longer than sandpaper and can be folded over the wood and manipulated as a rag is in polishing.

The natural wood itself has a very pleasing surface when sanded down. The only finish you will probably wish to apply is a light coat of paste wax rubbed on, allowed to dry, and buffed to a sheen. You may wish to elevate free-standing sculpture from the base with a brass rod or similar device. A flat slab of driftwood, if you can find one, may supply a fitting support. Or, you may prefer pouring plaster into a waxed paper box of the desired size. Insert the dowel or brass rod when the plaster begins to warm up and make sure it stays in place until set. The waxed carton peels right off, and pits or unevenness can easily be sanded out. The stark white against the warm colors of the waxed driftwood provides a nice contrast. In a short time an imaginative person can fashion a decent sculpture out of what would have otherwise gone as refuse and may have been overlooked.

Robert M. Freimark, who teaches art at Ohio University, Athens, authored a recent book titled, *The Nude in Wood*.



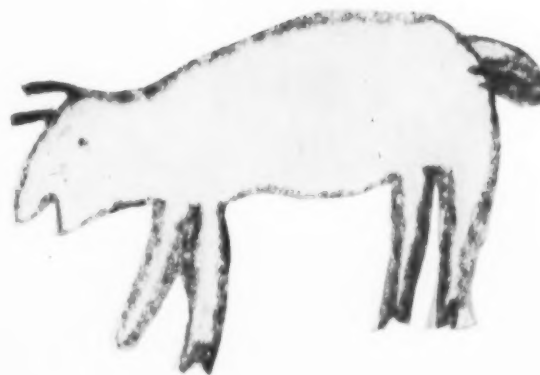
A GOAT GOT JIM'S GOAT

SEREEN U. KANE

Jim came home from school one day with four sheets of drawing paper. He said a few members of his third grade class had been asked to make a book report in pictures. Jim had selected the story, "Eddie and Gardena." Eddie was a boy, and Gardena was a goat. Jim eagerly told of the interesting parts of the story he planned to draw about. All of the incidents involved Gardena, the goat. Jim started out to draw a scene of the goat eating the top of a convertible. After several trial attempts he drew a car to his satisfaction, but when he came to the goat—the trouble he had. Finally, he appealed to his mother to draw a goat for him. Instead, she helped him look up pictures of goats in the encyclopedia; not to copy them, but to get factual information. After several additional attempts to draw a goat he finally gave up and, despite attempts to encourage him, he refused to try another goat picture. His mother then suggested he change books, but he wouldn't consider that.

The next morning, in desperation, his mother suggested that he try making drawings of goats on scratch paper; then select the one he liked best, cut it out and use it as a stencil for drawing his goat on top of the convertible. In this way the goat would be his own work. Although trials were made he did not complete a stencil drawing. In the evening, attention was again turned to the pictures he was to have ready for Monday morning. His mother had been sewing and there were scraps of cloth about. After toying with the sewing machine (and being asked to stop), he started to cut scraps of cloth with scissors. Soon he brought a goat cut out of red cloth and was very pleased with it, except that one leg had come off in the handling. However, he found a scrap of blue corduroy and confidently cut another goat. This he proudly pasted on top of the convertible. From then on he wanted yellow cloth for the sun, blue cloth for the sky, and so on. The battle of the goats had been won.

Like many children, this child had set his standards of art expression beyond his level of achievement, but he was finally able to secure satisfaction and pleasure in working with art materials in an original way. It points up the fact that many children acquire facility in the use of the scissors before they develop similar control of pencils and crayons.



Trials and tribulations in the drawing of a goat needed to illustrate a story read in school by an eight-year-old boy. He finally solved his problem by cutting a goat from cloth.

This incident shows, too, that it requires much time and infinite patience to help children achieve goals they have set for themselves. Yet it is in the attainment of goals which children have set for themselves that they secure the greatest satisfaction—when approved by others.

Sereen U. Kane is elementary art supervisor for Brainerd, Minnesota. She knows both sides, as she is a mother, too.

Raffia revitalized

BARBARA HERBERHOLZ

A fresh approach to an old material can bring about successful experiences in the junior high school art program. In this adolescent period, many boys and girls feel the gap between their graphic representation in drawing and painting and their own growing critical awareness. Until this period the working process held first importance. Now there begins to be a greater interest in the product, and the adolescent who loses confidence in his ability to produce an acceptable successful product may discontinue his creative work altogether. It is at this time that the craft program appeals to a large number of students. The direct manipulation of the material in making objects of his own design holds the interest of the self-critical adolescent. Raffia is one craft material whose versatility and ease of handling make it particularly valuable at this age.

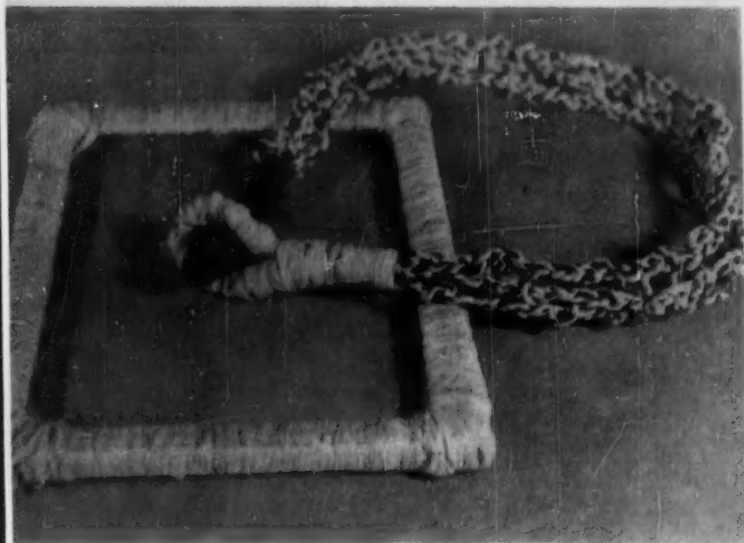
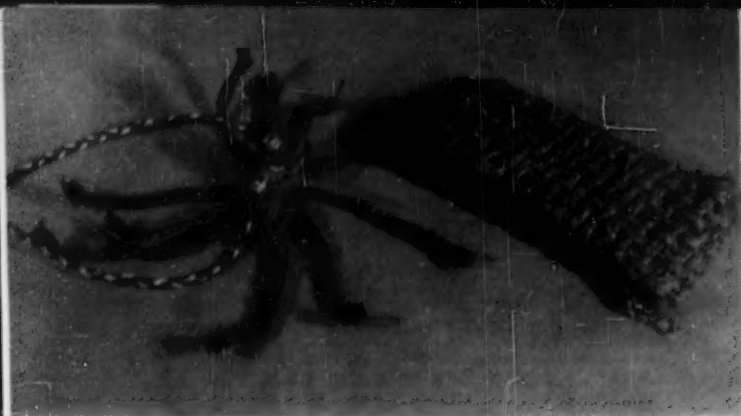
Taking a creative approach to the material, the class was given the raffia, and the ensuing discussion brought out that: (1) it could be braided, woven, crocheted, glued, sewed, wound, tied, and treated in a number of ways; (2) objects made from raffia should look like raffia and not imitate other materials; (3) functional design means relating of

material to object as well as relating of object to purpose. The class discussion also brought out many suggestions of things that could be made from raffia. How they were to be made was left up to the creative inventiveness of the individual. Dolls and animals proved to be a natural outgrowth with as many different interpretations as there were students who chose to make them. Jewelry, shoes, belts, bags, hats,



Craft products made with raffia by junior high school students, Bloomsburg, Pennsylvania. Crafts appeal to this age child.



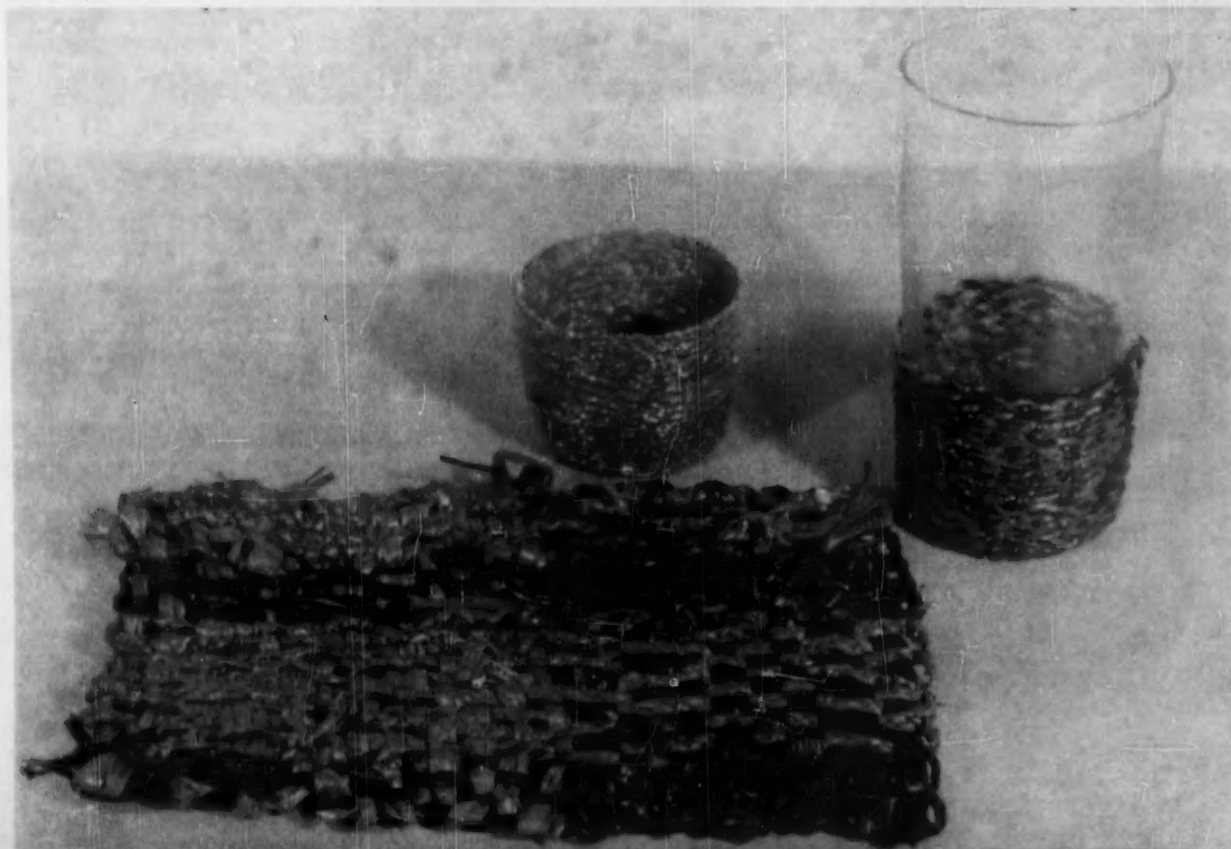


and beanies were of interest to some of the students while items for the home were preferred by others. These included such objects as woven mats, pictures, picture frames, covered glasses, jars, bowls, coasters, etc.

In many of today's schools, the classes are large, space is limited, art periods are short with perhaps a time lapse of a week between meetings. Materials and budget may be less than adequate. Raffia adapts itself well in such situations. It is inexpensive, easy to distribute to a class, and easy to clean up. Projects by the very nature of the material are of short duration, thereby holding the interest of the adolescent. It is a material that is simple to manipulate, and finished projects are usually successful. Equipment need include only a few essentials such as scissors, crochet hooks, large-eyed needles, glue, flat boards and nails for looms.

Barbara Herberholz taught art in Bloomsburg, Pennsylvania, before moving with her husband to Sacramento, California.

Raffia is inexpensive, easy to manipulate, and holds the interest of the adolescent. Very little equipment is necessary.



MARY C. KRING

Children are really the same people, whether they are in school or church. The message of the church can be developed in a creative activity without any resort to stereotyped art activities frequently used.



A group of ten-year-olds worked cooperatively on this tile mosaic. It is a symbolic representation of a religious theme.

Making mosaics in church school

Children have an instinctive sense of good design. You can read about this innate ability, see it in action wherever children have materials with which to work, and yet be startled anew each time it blossoms forth. The results are particularly remarkable if the children are expressing something which is of real significance to them. Recently I had the privilege of working with a group of ten-year-olds as they designed and built a tile mosaic. These girls and boys,

twelve of them, had been exploring the general subject of religion with their Church School teacher for two years. They had read and talked about various ideas which people of all times and countries have discovered about God; and in this process their own concepts of religion had been developing. When their teacher asked them if they would like to portray some of their ideas in a tile mosaic picture they were most enthusiastic, and I was asked to assist with the project.



Working on a section for the tile mosaic. Ideas developed as children worked with the clay, slip colors, and tools.



After the pieces were fired, pieces were moved about in an experimental manner until the group liked the relationship.

Our first step in the venture was a group discussion based upon what they thought religion was—with ideas popping like corn on a hot fire. "Religion is being close to God—you can't feel this when you're mad at somebody—it means equalness and kindness—so you're not alone when you have to do a hard job—it's love and friendship and 'stick togetherness'—temples of some religions are built on high places, it means the highest part—it means reaching, doing your best—you can feel God when you see beautiful things—you feel it in nature—when you read some books—in certain music too—in dancing, singing, and music playing—you feel it in church—it means searching and mystery—it is in

life itself." And so it continued until the children were given large sheets of unprinted newspaper and charcoal in order to draw some of these ideas.

At another session the various drawings were spread out and examined by the group with a suggestion made that some of the children might like to make a design for the mosaic picture incorporating these many ideas which the individual children had drawn out. From a section of several over-all design sketches, the group selected one which they thought best expressed what they wished to say. The central spiral formation of lines symbolized to them various parts of the universe, with symbols of religious ideas as drawn by all of the children scattered in the circumference. To use the children's own descriptive words, "The idea of the whole tile is that the symbols around the universe are held together by the universe. The universe represents God. The symbols around it represent certain aspects of religion—the way certain people feel about religion." Then came the glad day when the children met in the pottery to actually build the mosaic picture. Each child made the selection he had originally designed himself, with his ideas growing and changing as he actually worked with the clay, slip colors, and tools.

After the pieces were fired along with numerous small irregular shapes to be used as background for the designed parts, the class met again. The many pieces were moved about experimentally until the group felt that they had just the right relationship between them. Not one or two children participated but most of them. Various ones moved forward to arrange pieces, sometimes several working simultaneously. It was like different parts of one body moving in perfect harmony. It was in this process that the children's excellent sense of design was most pronounced as they balanced shape and sizes and colors in an effort to best express what they wanted the mosaic to say.

All that remained to be done was the actual setting of the pieces into cement. This was done on a Saturday and Sunday with the children helping. Into a large copper-covered wooden frame 31 by 48 inches were placed the designed pieces first. Then the small tile pieces were placed into the cement, area by area, as the mixture hardens rapidly. After a good scrubbing to remove excess cement, and a waxing to bring sheen to the mosaic, the picture was completed. It was now ready to be used by the children as the focal point for a worship service which they planned to lead for the other Church School children.

Mary C. Kring is a member of a well-known ceramics team, working with her husband Walter Donald Kring, minister of the Unitarian Church of All Souls in New York City. Ceramic pieces by this husband and wife team have been exhibited widely, winning a number of awards. The family formerly lived in Worcester, Massachusetts. Church art activities were discussed by Rita Newton in the June 1956 issue, and are beautifully illustrated in the article by Sister Magdalen Mary, I.H.M., in the November 1956 issue.

SELLING ART TO THE COMMUNITY

STEPHEN T. BENCETIC

For the past several years this college-rural community of twenty-five hundred has been offered the opportunity of viewing an annual exhibition of art work by the youngsters of the Campus Schools of Mansfield State Teachers College. Demonstrations by students, lectures and commentaries by the art supervisor, and the cooperation of the PTA program committee have drawn an annual attendance of four hundred interested parents and friends. Recently an expanded program was presented when classes in art, music, and physical education collaborated to present an integrated program of these three subjects, with the theme, "Under the Big Top." Original songs, dances, acts, costumes and dialogue resulted from this joint cooperation.

Every elementary child from kindergarten through sixth grade had an active role in the production. The junior high students through their weekly art classes made life-size papier-mâché elephants (movable on casters), an eight-foot tall giraffe, and oversize clown heads. Other projects by the junior high groups included building stage props; designing and printing one thousand screen-printed program covers. A fifth grade class produced a fifteen-minute tumbling act from experiences learned in the weekly physical education classes. A third grade group in their music and literature classes composed songs and wrote a script. An Indian unit in fourth grade social studies inspired that particular class to construct a large tepee from kraft paper and to decorate it with appropriate designs. This group contributed the Wild West Show in which the act opened with eighteen whooping "Indian Braves" pouring out of the tepee wearing regalia of their own designs. A portion of the high school band was made into a circus band, which added much to the gala atmosphere of the theme.

The integrated program of art, music, physical education, and other subjects taught daily in the campus school classrooms, was presented to a "standing room only" audience of fourteen hundred. At intermission a "good-will offering" was collected to help defray expenses. The amount of the contribution was nearly twice that of expenses. Through personal comments, newspaper stories and PTA meeting it was learned that the principles of integration in modern education were "sold" to a large segment of the citizens.



A kindergarten class adopts "Josephine," the giraffe, as a room mascot. The giraffe was made in junior high school.

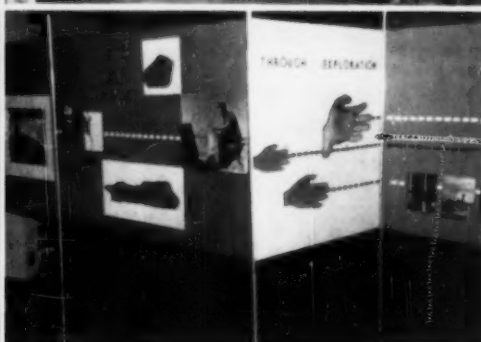
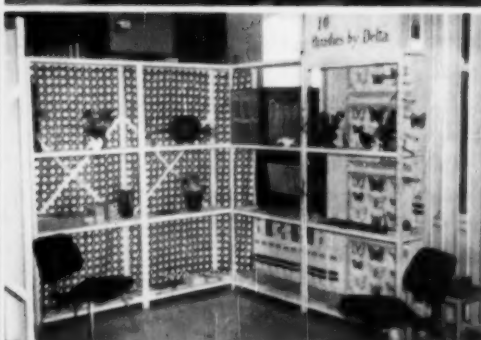


Clowns posing with one of the papier-mâché elephants. The program opened with a circus parade down auditorium aisle.

Stephen T. Bencetic is the art supervisor for the Campus Schools, State Teachers College, Mansfield, Pennsylvania. He was convention chairman of the 1954 Pennsylvania State art education convention at Harrisburg. The campus school art program helps future elementary teachers in their work.

WITH NAEA AT LOS ANGELES

PHOTOS BY WILLIAM H. MILLIKEN, JR.



Top to bottom by columns: (1) Smith of Texas, Arends of New York, Ziegfeld of the World; (2) Goss of Seattle and Balch of Tacoma; (3) Bill Milliken of Binney and Smith with Mrs. William Kenda of Honolulu; (4) Charles Robertson (new NAEA vice-president) with Khosrov Ajootian of Pratt Institute; (5) Edwards of Miami (Ohio that is) with Gertrude Abbuhl of Boston; (6)

Presidents of regional associations with NAEA president, Bryce of PAA, Reed of SEAA, Johnson of NAEA, Lally of WAA and Arends of EAA; (7) John Olson, left, was a hard-working conference chairman; (8 and 9) Commercial exhibits planned under supervision of Sister Magdalen Mary of Immaculate Heart College; (10) Section of theme display; (11) Georgia peaches,

Dorothy Calder of Decatur and Emery Rose Wood of Fulton County; (12) School Arts was there, too; (13) Registration; (14) Conference discussion group; (15) EAA dinner, Courtney, McKibbin, Ray, and Ernest Ziegfeld with Beelke of U.S. Office of Education; (16) Toronto delegation, Dierlam, McBrien, Scobbie, and Shore; (17) State Directors Payant of New Mexico and Baum-

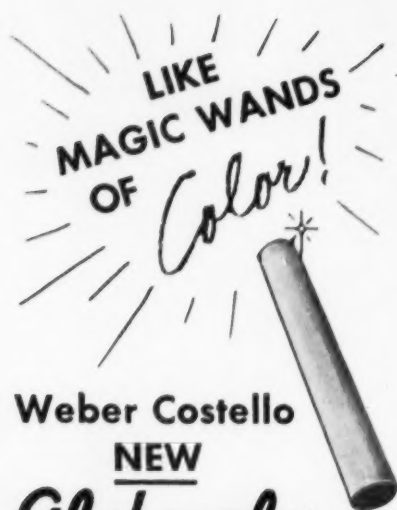


garner of New Hampshire; (18) Halverson of Portland, Allen of Alabama, and Henry of Denver; (19) Dutch of Nashville, Larkin of University of Michigan, Schultz of University of Illinois, and Bert Cholet of Brooklyn; (20) Arne Randall and Mrs. Randall of Texas with brother Reino Randall of Washington; (21) EAA Council members, Arends, Nelson, Rice, and Groves; (22) The

Archie Wedemeyer family of San Francisco; (23) Andrews of Syracuse University, Moffet of Kansas City, Arne Randall of Lubbock, and Bill Jennison of Worcester; (24) Carl Reed, new author at left, Ken of School Arts in center, Czurles of Buffalo State at right; (25) Pauli Tolman of Los Angeles (another hard worker for the conference) with her daughter; (26) New York super-

visors, Carl Reed and Vincent Popolizio; (27) Micherdzinski and Smith of Baltimore; (28) Gus Freundlich of Ypsilanti and Ann Lally of Chicago, as handsome as they come; (29) Secretary Horace Heilman of Kutztown with Clifton Gayne of the University of Minnesota.

NCOAE conference photos not available.



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Summer Workshop A summer workshop for teachers will be offered for the first time this year by Carnegie College of Fine Arts, in addition to the regular summer session courses. The summer workshop will provide an opportunity for the in-service teacher to acquire new art skills for use in the classroom and to increase his creative ability in whatever areas his artistic interests may lie. Instruction will be offered in Ceramics, Jewelry, Metalwork and Printmaking. Requests for more details and applications may be addressed to Mr. John M. Daniels, Director of Summer Session, Carnegie Institute of Technology, Schenley Park, Pittsburgh 13, Pa.

Study Travel Folders from International School of Art give complete details on the itinerary and activities planned for the art study tours scheduled for this summer. A wide choice is offered: Mexico, Guatemala, Yucatan, Ecuador, Peru and Bolivia on this side of the Atlantic; the Scandinavian Countries, Austria, Switzerland, France and Italy for those interested in a European trip. For copies of the folders, simply write the school at 22 East 42nd St., N.Y. 17, N.Y.

Scholarships Students considering admission to RIT will be interested to know that scholarships are available to those qualified. Four are offered for study in the School of American Craftsmen and two for the School of Art and Design. For further information and application forms write to the Chairman, Division of the Arts, Rochester Institute of Technology, 65 Plymouth Ave., South, Rochester 8, N. Y.

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"The Mountebanks," by Yves Tanguy. The unreal seems real.

HALE A. WOODRUFF

Yves Tanguy, and the Reality of the Unreal

A single work of art may provoke as many different reactions to it as there are individual spectators who view it. For while the initial impact of the visual image of the work is generally the same to all who see it, the work itself, upon further examination, may suggest meanings and interpretations that are limitless in number and in kind.

This is particularly true when we consider a painting such as "The Mountebanks," by the late Yves Tanguy. Here we have what may be called a portrayal of a world; not "the" world as we see and experience it from day to day, but an "other" world; any world that we might create in our fantasy or in our imagination. This world which Tanguy has created here may be considered, on first observation, as being beyond the pale of possible existence since it is not treated naturalistically. And although the work is not an example of realism as we usually understand it, it must certainly be admitted that it does possess a positive quality of reality. (Here a distinction is drawn between the terms realism and reality, the one having to do with the physical or objective world, the other with the imagined or subjective world. Both, however, are real in the truest sense of the word.) In this

painting the artist has made real the unreal and, in so doing, has provided the spectator with an endless range of possible imaginative and personal interpretations.

A more deliberate study of the work is desirable. The forms are bold, stark, and assertive; they "exist." Tanguy has achieved this quality by the use of strong light and shadow to emphasize their solidity and by a seemingly calculated, structural grouping of them. The notion might also be ventured that their feeling of actuality is due, in a large measure, to their organic character. This is not a simple reference to their striking similarity to stone, bone, and geometric shapes. It is rather to point out their well-conceived artistic relationships; the integration of the various parts of the larger elements in the foreground as they constitute an imposing whole. The scattered and dispersed forms occupying the middle distance move casually yet definitely into the deep, unfathomable space of this endless world. The terrain upon which these intriguing elements are deployed appears nebulous, moltenly fluid, and substantially earthy; a terrestrial place of a celestial quality.

Another factor is worthy of note and should be mentioned. Tanguy, although a uniquely imaginative contemporary painter, was well aware of Renaissance painting and the manners and styles of the major artists of that period. His preoccupation with deep space, fleeting light, the dominant element in the foreground, and the recessing of the various elements in the composition from foreground—to middle distance—to background are reminiscent of the mannerisms of many painters during the Renaissance. Also his use of light and dark by which he develops a dramatic portrayal of his theme owes much to such artists as El Greco and the Venetians.

Tanguy has been generally classified as a surrealist. Such a loose (or tight) classification may be open to debate. It is true that he was identified with that school of art, both ideologically and historically. But it would be a mistake to attempt to define him by any such restriction. His work, when closely studied and examined, can rarely be made to conform exclusively to the credos and manifestos of the surrealists. He was rather a creator of engaging and wondrous imagery; a weaver of conscious dreams—dreams made possible through some inner realization. He made the unreasonable seem reasonable and the unreal he made real. The work of artists such as Tanguy is deserving of careful and sympathetic study, especially in the light of our roles as teachers of young people. The child's world is a positive world of fancy and actuality, of make-believe and belief. And no matter what the specific nature of this world may be, for the child it is always real. Such was the world of Tanguy.

Hale A. Woodruff is associate professor of art education, New York University. This page is now a regular feature.

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ITEMS OF INTEREST *Continued*

Summer Art Workshop This workshop, from July 1 to August 9, provides an opportunity for beginners and the advanced to work under the individual direction of two professional artists who have had more than 25 years of teaching experience—Jo Cain and Matene Rachotes Cain. Each student works at his own speed and the objective of the course is to study the principles and laws of painting and release the student's creative forces and powers of self-expression. For details, write University of Rhode Island Summer Session, Kingston, Rhode Island.



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Art Study Tour Credit in art is offered by Western Illinois State College this summer, in cooperation with the Travel Division of the N.E.A., on a field study tour of Mexico. Leaving from Macomb, Ill. on July 17, the group will return there by August 18. If you are interested, write Dr. Gifford C. Loomer, Art Department, at the college.

Jewelry Catalog A new 28-page catalog which illustrates, describes and prices a wide range of materials and tools for making costume jewelry is yours for the asking. It is offered by Gem-Craft, 2185 East 14th St., Cleveland 15, Ohio. Printed on high quality coated paper, the catalog shows many examples of finished pins, earrings, bracelets, pendants, rings and similar items. You'll also find a section on accessories such as ear clips, pin backs, mountings, tools and mosaics. For your free copy of this catalog, please write, on your school letterhead, to Dept. SA at the above address and ask for Catalog 57.

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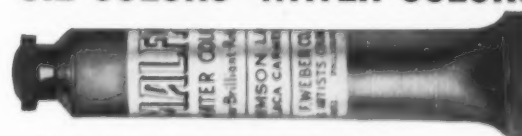


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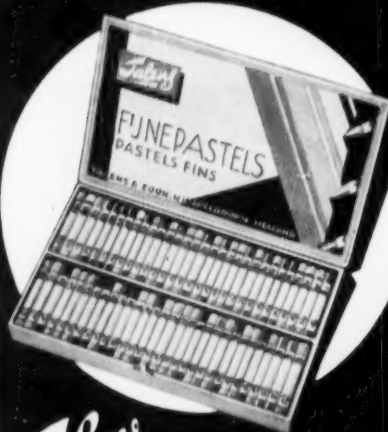
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LETTERS

From the Humane Society A letter from Helen E. Jones, Director of Educational Activities for the Humane Society of the United States, objects to the article on Figure Drawing in the High School published in the January issue of School Arts because the author utilized a film on bullfighting.

She says: "Few of the promoters of bullfighting are so insensitive to public opinion to offer it as the sadism it is. All of the propaganda for bullfighting includes such words as 'grace,' 'beauty,' 'pageantry,' and 'deep significance.' The propagandists hope these descriptives will move the public to see bullfighting as other than the spectacle of man tormenting, savagely wounding, and finally, after causing them horrifying agony, killing animals who want to live, free of pain and fear, equally as much as Mr. Edmonston or any matador. Mr. Edmonston's introduction of a bullfight film in a classroom shows contempt for this nation's attitudes which, in terming contests between man and animal illegal, make clear society's condemnation of the atrocity known as bullfighting."

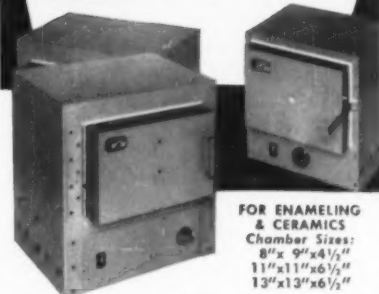
We have written to the Humane Society to assure them that we are in complete agreement with the objectives of the society, that we believe artists and art educators are even more sensitive to such matters. We hope that art education will encourage children to want to photograph and paint animals, and never to torment them for misguided pleasure.

Made Us Feel Good Inside A letter from Myra Johnston, author of an article in the March issue of School Arts reads as follows: "I cannot tell you what a thrill it was to see my sixth-grader's picture on the cover of March School Arts. I was especially pleased that you had chosen that one because it was done by a little girl who has a spinal ailment and who has to wear a brace on her neck and back constantly. I told the children about it yesterday and they all clapped for her. Thank you very much."

From Memphis, Tennessee Charles Dorn of Memphis State College writes: "As a subscriber and long time reader of School Arts, I have watched it grow from a sweet magazine full of 'tips' to a magazine with real educational significance. Your articles and those of others like Irving Kaufman challenge us all in the terms of real need to examine the basic values inherent in the creative process, as it relates to educational growth. Most of all, you make constant reference to the significance of freedom and positive action in our democratic culture. You are to be congratulated. I heartily agree with the closing statement in your February issue editorial: 'There are good magazines, too. School Arts is trying to be one of them.'"

Giving Credit Where Due A letter from James A. Douglas, supervisor of arts and crafts for Dayton, Ohio, informs us that he designed the Army units shown in February.

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Dr. Julia Schwartz is associate professor, Arts Education Department, Florida State University, Tallahassee, Florida.

DEVELOPING AWARENESS AND ACCEPTANCE OF SELF AND OTHERS THROUGH THE ART EXPERIENCE

General educators are increasingly stressing the importance of helping children and adolescents to develop more adequate concepts of *Self* and *Others* (other selves). Art educators, too, realize this need. Many of them are aware that the art experience is unique in the contribution it can make to the realization of such awareness and acceptance of self and others on the part of those they teach. How a college art education instructor worked in a class situation with this as one of several objectives in mind is exemplified in the anecdote recorded and illustrated, in part, on this page. The class was one of junior-year elementary education majors and the incident described took place very early in their art education course sequence.

Following an exploratory discussion of possible first steps to be taken the group defined as their immediate problem that of "selecting from the art media at hand, and, using it, to make a picture of 'cat.'" At the completion of this task the art efforts were placed where they could be seen by everyone. The instructor invited class members to look the work over carefully and then challenged, "*What have you done?*" A sampling of the reaction which developed follows:

Student No. 1: "I used black chalk to draw all of the cats." (You did four cats. Is there anything you care to tell us about the way you did them?) "Yes, now I can see what I did . . . one I left in outline form, the top cat I colored using the flat sides of chalk sticks and the other cats I finished by using edges of chalk stick to get the effect of fur."

Student No. 2: "I tried to show my cat lying down in front of a fireplace . . . I used pencil to draw my cat and then colored it brown and white." (What color media did you use?) "I used wax crayon. I am not satisfied with my drawing . . . the cat does not look like it should . . . the back legs are not right. . . ."



beginning teacher

Student No. 3: "I used pencil and only a little color in mine. There are two cats: one walking on grass and the other sitting on its haunches."

Instructor: "What is characteristic of your work?"

Student No. 1: "Mine shows off; the strokes are heavy . . . I have drawings of four separate cats . . . but, if I worked on it a little more they could almost be one picture."

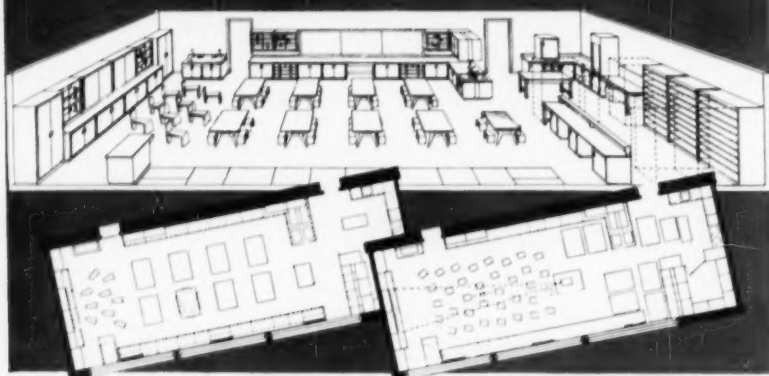
Student No. 2: "My drawing is small . . . I can see that I did it almost too lightly with pencil. . . ."

Instructor (following more reflection concerning what members of class had done with the visual art media): "How do you feel about what the group has done?"

Some student responses: "Each one of us was able to apply ourselves to our problem and come up with something that 'spells cat.'" "We did not elect the same media . . . some of us used the same media in different ways . . ." "Each of us depicted the idea our own way . . . the innumerable ways of expressing 'cat,' for example, no two being alike, surprises me . . ." "We did much better than we thought we could . . . I, for one, at the start felt I could not do much." "Yes, in looking at what we did, we discovered ways by which we could improve our work. . . ."

The foregoing remarks indicate (1) distinct estimates of values placed on self by individual students; (2) a growing awareness on their part of own ideas, attitudes, and way of working as reflected in their own "art product" and (3) a change in their conception of (a) own capacity to realize potential of self and (b) capacity of others to realize their potential. The art symbols these students created out of visual art media reflected their way of perceiving the world about them. The art instructor, realizing this, used the art experience as a direct means of helping them to become more aware of themselves, their ideas, purposes, and way of "seeing" things and, thereby, to develop more adequate concepts of *Self* and *Others*. In order to realize full value from the art experience the effective teacher must be aware of and work with this objective in mind.

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ART FILMS

If you cannot visit the New York galleries often enough to keep up with the current showings or if there are works being shown that you need for your slide collection, Contemporary Slides, 243 East 17th Street, New York City, New York, has come up with the answer. They are making slides of current New York museum and gallery exhibitions. These will be issued in mid-January and mid-June. A fine way to keep up with the latest in New York exhibitions.

Another new film by a new film producer is "The Pond" by Table-topper Productions, Route 1, Box 792, Escondido, California. This is a film based on seeing as a total perceptual experience. The color pattern and mood of the place, in this case a pond, is well photographed. In a few sequences the photography rises to a very high level of sensitivity. In most cases it is content to report. This, at first glance, may seem a weak point but on second consideration it becomes the strongest point in the film. We are allowed to see for ourselves, to make our own forms, and draw our own conclusions. Most films of this genre seem to impress one most with the film maker's creative personality. In not doing this Mr. Pressman has made a very useful film based on the forms of a pond. Other films by this new company that might interest you are "Mountain Stream" in the same vein as "The Pond" and a series on Ceramics for the elementary grades. This is the first film I have seen that was designed for the primary and elementary grades.

Editor's Note: Tom Larkin, who does the monthly film review column, has access to one of the best collections of films in the United States at the University of Michigan. He would be glad to have your reactions and your suggestions regarding this column.

Thomas Larkin, who reviews art films for our readers, is assistant professor of art and art education, University of Michigan. Address: 143 College of Architecture and Design, University of Michigan, Ann Arbor.

Dr. Ralph G. Beelke is Specialist, Education in the Arts, for United States Office of Education, Washington, D. C.

Medieval American Art, by Pal Kelemen, published by the Macmillan Co., 1956, price \$15.00. This volume of over 700 pages (414 of text and 308 plates with over 1000 illustrations) is a one-volume edition of a work which first appeared thirteen years ago in two volumes. The book considers the period of pre-Columbian art by geographic regions and in terms of art history rather than archeology or anthropology. The cultural setting of each region before the conquest is sketched—the American Southwest, Mexican, Mayan, Isthmian countries, called the Interlying region by the author, and the Andean Area are considered. The chapters which follow take up the masterpieces of architecture, sculpture, pottery, textiles, metalwork, jade, applied arts, murals and manuscripts. The characteristics of style are enumerated and the techniques discussed. The book was planned for the general reader rather than for the art specialist or the art historian. It emphasizes, therefore, what the author feels are the aesthetic aspects of pre-Columbian art and materials were chosen which demanded attention "for their beauty and power irrespective of dates and styles." One feels that this was a happy decision, for the book communicates in easy, nontechnical terms the life of early American cultures as expressed in their art. The photographs will provide many hours of pleasure and enjoyment for anyone taking the time to look at and study them. An excellent book for a personal library.

Your Child and the People Around Him, by Alicerose Barman and Freda S. Kehm, published by Science Research Associates, Chicago, 1956, 49 pages, price 50 cents. One of the series of "Better Living Booklets" this one is concerned with the relationship of children to people, other than parents, who can play a role in the all-around development of children. Grandparents, baby-sitters, teachers, group leaders in scouts, and other children receive attention in the short chapters of this booklet. This would be excellent reading for those anxious parents who are frightened over the seriousness of their role, but who never stop to realize that they cannot be responsible for everything that happens in the lives of their children.

Decorative Designs for Contemporary Interiors, edited by Konrad Gatz, published by the Architectural Book Publishing Co., New York, 1956, 240 pages, price \$12.75. There has been a great deal of concern in recent times over the relationship of artist to architect and much has been written about the gap which exists between the two. This book, printed in Germany and illustrated with examples of European buildings, is an attempt to show that the alliance

new teaching aids

of artist and architect is once again becoming what it should be. The book also aims to show how the cooperation of these professions can create "interiors which will bring a maximum of contentment to a large number of people." Short comments on the role of the painter in the particular field preface each chapter as apartments, shops, restaurants, hotels, schools, churches and other types of public buildings are considered. Most of the photographs and illustrative materials are excellent and show clearly the role of color and decoration in interior design. Although many of the statements do not seem to be good or mature solutions to the problems presented, the book does fulfill its aim to show the movement which is bringing color and the painter back into public life in Europe.

How to Stencil and Decorate Furniture and Tinware, by Nancy Richardson, published by the Ronald Press, New York, 1956, 186 pages, price \$6.00. This book, like so many similar ones which devote themselves to a particular technique or craft, fails where technique leaves off and concept begins. The book is excellent in treating brushes, brush-strokes, color, bronze powders, stencil making and the other aspects of decorating techniques. If one overlooks the encouragement to trace, copy and look for design motifs outside of an individual's own experience, however, this could be a useful technical reference book.

Canework, by Charles Crampton, 1953, 135 pages, price \$3.50 and **The Junior Basket Maker**, by the same author, 1955, 35 pages, price \$1.00, are both Dryad Press books and are distributed in the United States by the Charles A. Bennett Co., Peoria, Ill. Like many of the Dryad books these are excellent presentations of the technical aspects of a craft. The short book is a very elementary presentation of the craft for a beginner. Canework, on the other hand, while also treating the basic skills, is a much more extensive book. It provides a short history of basketry and includes photographs of baskets from many cultures which show clearly the tremendous possibilities inherent in reed and cane. Both books are well illustrated and clear in their directions.

To anyone interested in the techniques of embroidery, knitting, tating and crocheting, **Needlecraft Handbook**, by Mildred Ryan is a good introductory booklet. (Arco Publishing Co., New York, 1954, 144 pages, price \$2.00.) Photographs and sketches explaining processes are excellent and fit in well with the text.

Any book reviewed in School Arts may be ordered through the Creative Hands Bookshop, 176 Printers Building, Worcester 8, Massachusetts.

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Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

I would appreciate it very much if you will advise me as to a source of material pertinent to private art classes closely related to school curriculum. I need something to help me steer my projects in the proper channels and at the proper level for grades three through six. Alabama.

You have a favored opportunity. What a pleasure and how stimulating to work with boys and girls who seek more time to use art materials. Your real problem is to refrain from overteaching and at the same time to challenge each to his most personal expression and his highest effort. Both the pupil and his parents must be assured and reassured of achievement and of the worthwhileness of this type of experience.

Your efforts would be directed toward furthering and extending the school offerings. In terms of time and space you can provide beyond what the school is able to do. Observe children in many different occupations. What are their interests? What are their needs as you interpret and as the children recognize them? Any good book on child development could be enlightening. As an example, have you studied Hymes, J.—A Child Development Point of View? The parents' point of view might be gathered from the book by Frank and Frank—How to Help Your Child in School. For suggestions relative to art, Cole's book, Art in the Classroom, and Perrine's, Let the Child Draw, give an atmosphere, a way of working with young children you might find helpful. These were first published more than 15 years ago but they yet have something to say. A newer publication, Growing with Art by Ellsworth and Andrews, is keyed to child's vocabulary and interests. The writings of Viktor Lowenfeld, Florence Crane, Alschuler and Hattwick you might explore.

Several large cities and a few states have prepared guides for the teaching of art to elementary school children. A college library probably has copies of most of these.

Visits to museum schools where children are given opportunities for art expressions might be helpful.

Become well acquainted with children and with good art education. Plan and discuss with your pupils. Study your own methods. How can you best serve the children?

I am interested in materials which suggest seatwork which can be done without much supervision suitable for second and third grades. If you have anything that will help me, will you please notify me of such materials and their cost? Texas.

questions you ask

Have you many books, charts and pictures which the children can use? Have you space where ten or more children could use paint and brush while you are working with a reading group? Have you plenty of clay, both modeling and moist? A fun box which the children help organize may provide a variety of scrap materials: wire, feathers, corks, color papers that could stimulate imagination. Several publishing houses have science books for primary school children. Using the text and the colorful illustrations, pupils on their own can do experiments. Careful planning with the children for the use of these materials is the next responsibility. Do you have a planning-for-the-day session soon after the children come to school? This offers many learning opportunities. Or, as you conclude a reading lesson, take just a minute to check with the children so that they go to some purposeful occupation. Your planning with the children will make it possible for them to plan and construct their own word and number games. The stories they write or the pictures they make to illustrate a story will show you how each child is reacting. You can learn something of the child's values, something of his concerns. If you seek to buy packages of seatwork be wary. Be selective. Assure yourself that there are real opportunities for learning. School and life are too precious to waste in merely manipulating stuff. Each child wants purpose and meaning. We must do more than keep him busy. We are responsible for guiding pupils into ways of learning, for stimulating their natural curiosity, for helping them to achieve and to recognize their own achievement and progress.

When and how should design be taught in the elementary grades? New York.

Design is not taught as a separate component of art. We may help children see the interest, effect, and power of line as we look with them at their art expressions. Or as you and the children arrange bulletin boards, space and shape relationships may be considered and discussed. Refrain from the temptation of trying to do everything at once. You will find it helpful to use the index of good books on art education and read what the authors say about design. During this past year many books have been suggested on this page. Look at the handsome new book "Forms and Patterns in Nature" by Wolf Sprache. Sorry, space limits our discussion this time.

TO YOU who have shared your questions—to you who have made suggestions for solutions or offered plans for procedure in this important business of teaching—our gratitude.

Brain Washing in Education

EDITORIAL

We have said before that brain washing is not a new invention of the communist warriors but that we have had it right along in our schools. If we understand the idea correctly, it is simply to sandwich layers of threats and punishment between layers of ideas and propaganda until the human spirit and body finally give up and offer no further resistance. It is a lot like making a compost pile from grass clippings by alternating the grass with layers of chemical materials which will reduce the clippings to fertilizer. Too much of education is based on the principle that if one repeats something often enough, and supplements it with rewards and punishments, that the student will finally give up his resistance to the idea. Education is too often thought of as instruction and indoctrination, where an idea is poured from the teacher's mind or a handy textbook into a mold in the mind of a gullible and receptive child. Thus, if the teacher's plan works correctly, children will parrot and repeat back exactly what the teacher has in mind. But that is not education.

The hitch is that nobody ever really learns anything which he does not fully accept. And while the child may go through the motions of accepting the idea, and even come up with the right answer, the only learning that sticks is that which is based on a thoughtful experience. The thinking has to be done by the child. Nobody can do it for him. Thinking thrives in a flexible situation where curiosity and questioning are encouraged and stimulated. Thinking is the most basic of all creative acts and the most essential ingredient of the creative process. It can only take place in an atmosphere of openmindedness where the thinker is free to experiment with ideas; accepting, rejecting, trying out one idea and then discarding it in favor of another. Every child thinks, whether he is expected to or not. And nobody can control his thinking without destroying his capacity to think. Conformity is the very opposite of creativity for it does not allow for initiative and originality. When we honor the child who merely repeats mechanically what we want to get across, and dishonor the child who comes up with a different solution, we destroy the thinking process.

We are not arguing that there is no place in education for learning facts that have been established and for studying about the lives and experiences of others. But these facts and ideas of others have only incidental value unless they apply to recognized problems which concern the child. It would be cruel to place a small child's hand on the stove just to show him that he would get burned thereby. Of course, we cannot expect a child to start from the beginning

and discover every element of knowledge through personal experience, for life's span is too short. We must admit, however, that no one ever really learns *for sure* anything which he does not experience himself. We may ask him to accept in good faith certain proven facts and known events, but how much more positive learning can be if these are hitched to life-related experiences! When we have our great libraries of information, available when needed, it seems not only futile but a waste of time to make education merely a storehouse of memory. Real education takes place when children learn how to use facts in solving real problems.

The real challenge comes, to either child or adult, when he puts his mind and hands to solving a problem that has not already been solved. When we ask a child to follow some predetermined steps to achieve a predetermined result we are denying him the right to think. When we give our best grades to the docile child who conforms most, and fail to credit originality and individuality, we aren't teaching him anything except that it pays to conform and to be a nobody. And, brother, that is what we mean by brain washing in education. All credit to the child who does his own thinking, and comes up with the "wrong" answer! The result may not be perfect according to some standards, but he is at least learning how to use the tools of learning. In contrast, the meek and docile child who accepts what is handed to him without thinking about it isn't really learning anything.

The argument in support of some stereotyped practices is that "children need to learn how to follow directions." I suppose this is how the teacher justified her procedure in an art class recently when she held up a piece of purple paper, folded it carefully in the center while each child did the same, and then had the children follow her step-by-step example in cutting. It is the same argument that has been given by those industrial arts teachers who have their students make thousands of lamps annually, each based on an old-fashioned water pump complete with handle. But following directions is merely submission and acquiescence. It is not education. It is brain washing in its most subtle form, for the child who thinks least and conforms best receives the reward. Our calling as teachers is not to create children in our own images but to develop children who can create their own images. It takes courage to be a real teacher.

D. Kenneth Winebrenner

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